



# *The Reliquary*



## *Illustrated Archæologist.*

JULY, 1904.

### Ossuaries.

THE ancient tombs found in Palestine are mostly artificial caves cut out of the rock. They usually consist of one or more chambers, which are specially prepared with a number of graves, those most commonly found being *loculi*, or long narrow shafts running into the chamber wall; bench graves, or stone benches projecting from the wall of the chamber, and *nicusolia*, which are bench graves with arched roofs, sunk into the walls of the chambers.

Evidently such tombs were adapted for a limited number of individuals. Therefore, when the graves became filled up, they had to be either permanently closed or else cleared for later interments. The former course was probably often followed by wealthy families, but the prohibitive expense of quarrying out new chambers made the latter course a necessity in the majority of cases. It may be noticed in passing that the non-permanence of the burials is no doubt a reason for the disappointing absence of inscriptions in Palestinian tombs. Accordingly, as the bones were cleared from the graves, they were thrown into small chambers or pits that were specially prepared for

them. But in the later tombs (about 200 B.C. and onwards) the bones of each individual were collected into ossuaries. These were small rectangular cases cut from soft limestone, and deposited in the chambers. Fig. 1 shows the interior of a tomb-chamber containing ossuaries.

The average length of an ossuary is from  $2\frac{1}{2}$  to 3 ft., and its breadth and depth about 1 ft. They are slightly narrower below than above, and often have four small feet. Occasionally smaller ones



Fig. 1.—Interior of a Tomb-Chamber containing Ossuaries.

are found measuring about 11 ins., an example of which may be seen in fig. 2, but these are uncommon, and were probably used for containing children's bones. The sides of the ossuaries are frequently ornamented with various designs cut on the surface. The designs are of many varieties. Those that are most common consist of circles containing sexfoils, inside panels defined by zig-zag lines, as in figs. 3 to 9. There is, however, a considerable variety of other types of design, some of which are figured in the accompanying illustrations.

Thus, that in fig. 10 is composed entirely of roughly drawn horizontal and perpendicular zig-zag lines. This type is not so common. Again, in fig. 2 will be seen an ossuary bearing a beautifully drawn acanthus, with a circle on each side containing an eight-leaved flower. The design and execution of this specimen are exceptionally good.

The ornamentation is generally on the side which is exposed in the position of the ossuary in the tomb, and sometimes on each end. Almost all of those ornamented are enriched with a coat of paint, either red, or, less commonly, yellow in colour. The ossuary in fig. 3 has a peculiarity which I have not seen in any other. The whole

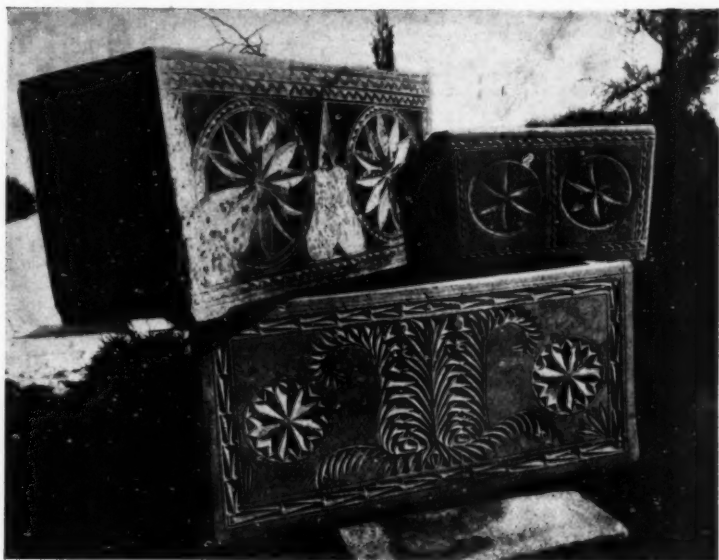
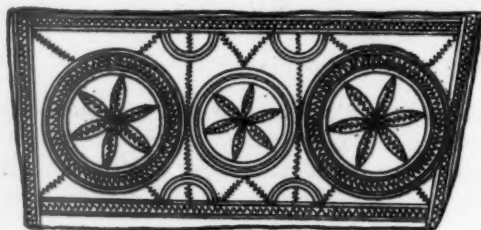
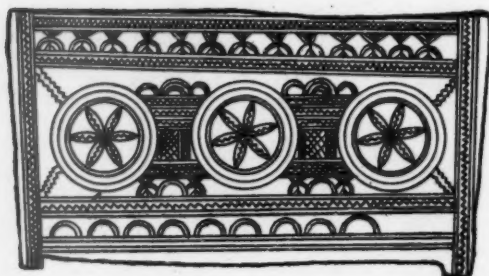
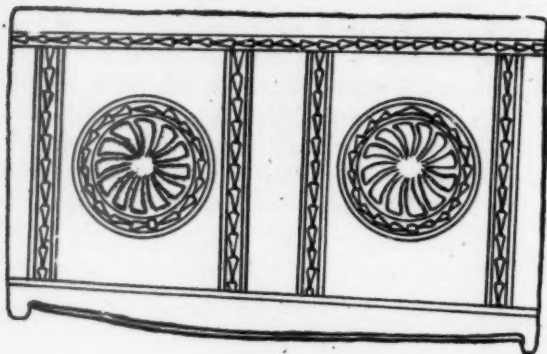


Fig. 2.—Group of Ossuaries.

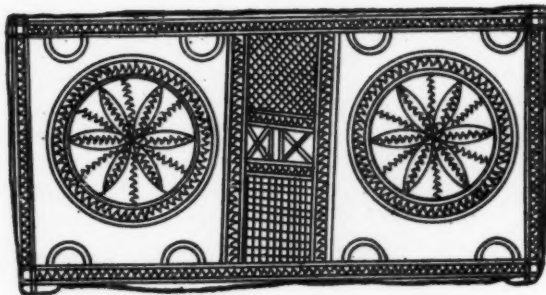
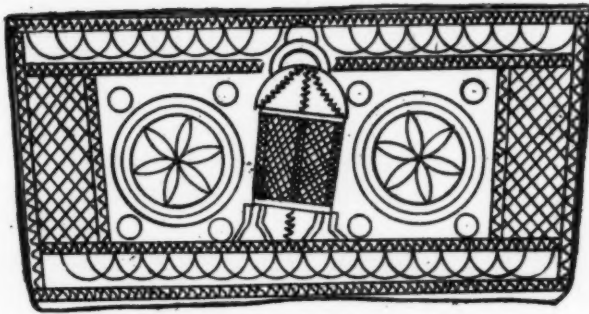
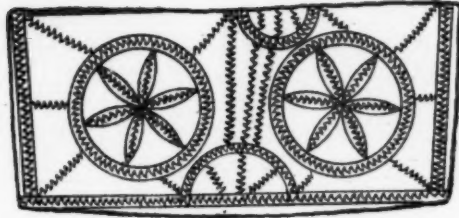
surface is washed over with a coat of pale red, but in the design the circles and lines dividing the panels are marked out in a deep red colour. The ossuaries shown in this figure were found at El 'Aisawiyeh, which is a small village north-east of the Mount of Olives.

Many ossuaries have inscriptions scratched on them; they are also painted, and even written with charcoal. These inscriptions are to be found on the long or short sides of the boxes: on the horizontal rim, on the covers, or among the ornamentation. They are found written in Greek and Hebrew, and generally contain merely the names, with occasionally particulars of the parentage of the individual whose bones

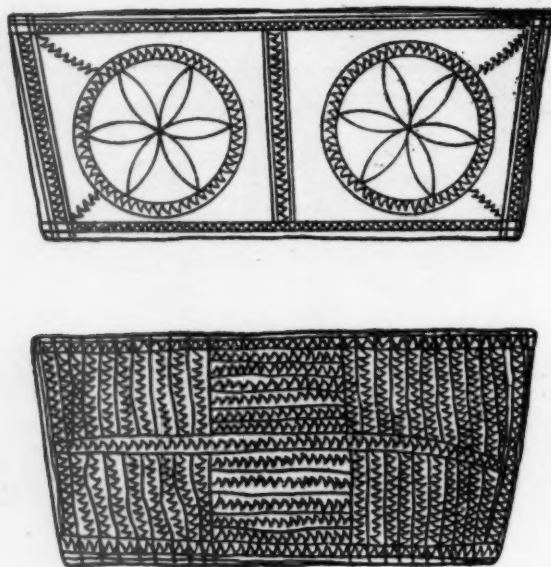


Figs. 3 to 5. — Ornamentation of Ossuaries.





Figs. 6 to 8.—Ornamentation of Ossuaries.



Figs. 9 and 10.—Ornamentation of Ossuaries.

are deposited in the ossuary. Figs. 11 and 12 show the side and inscribed end of an ossuary with an inscription, which I had the good fortune to discover some time ago. The translation of the inscription is as follows:—"The bones of the family of (or according to another rendering, the ossuary of) Nicanor of Alexandria who made the doors," with "Nicanor Aleksa," *i.e.*, Nicanor of Alexandria, in Hebrew letters underneath. This inscription is remarkable in having the name in Hebrew as well as in Greek, and is further interesting as being the memorial of a historical person. Nicanor of Alexandria has been identified with the rich Jew who presented the famous "Gate of Nicanor"—no doubt the "doors" referred to in the inscription—which stood between the Court of the Levites and the Court of the Women in Herod's temple, and which is probably the "Beautiful Gate" mentioned in Acts iii. 2.

Ossuaries are usually covered with lids of flat, triangular, or semi-cylindrical shape. They are not often carved with designs like the boxes, but frequently have some kind of zig-zag pattern or frets painted on them.

I am indebted to the Palestine Exploration Fund for permission

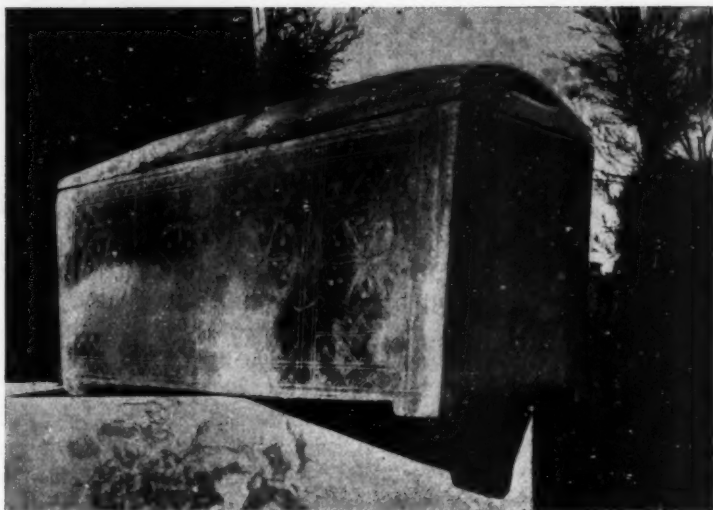


Fig. 11.—Inscribed Ossuary.



Fig. 12.—Greek and Hebrew Inscriptions on end of Ossuary shown on fig. 11.

to use the three photographs, figs. 2, 11 and 12, which were originally executed for their use.

GLADYS DICKSON.

British Consulate, Jerusalem.

## Notes on a Roman Hydraulus.

THE Hydraulus or Water Organ of the ancients has always proved a source of interest, and for some centuries past of speculation also, to mechanics, musicians, and antiquaries. Invented, as we learn from Hero of Alexandria and Hedylus of Samos,<sup>1</sup> by Ctesibius the Egyptian between 300—250 B.C., it underwent various additions and improvements, until in the early centuries of our Christian era it became the admired accompaniment of the popular games, and an instrument worthy of musical contests and rewards. According to Suetonius, Nero himself had determined to enter the lists for victory on the Hydraulus, and, even when his foes were rapidly approaching the city of Rome, he occupied his time in discussing and suggesting improvements in its construction.

Owing to its association with the gladiatorial shows and pagan orgies, the instrument was proscribed as an element in Christian worship; and although it lingered on in great palaces and costly theatres till the sixth century and perhaps later, yet Christian writers either ignored it or showed, by their incorrect allusions and rude drawings, that the perfect Hydraulus of the Imperial days was unknown to them.

This accounts for the remarkable but general ignorance which prevailed in Western Europe during the Middle Ages on the subject, details, such as the keys and stops familiar to the Romans, having to be re-discovered; in fact, even the simple principle on which the organ was worked became a mystery, and we read of "the water employed to deaden the shock caused by the handles of the bellows," or, more wonderful still, of "the steam of the boiling water finding its way through the pipes and causing them to sound"; nor was it so many years ago that we were told that the sound was produced "by waving the air-columns through the means of water"!

Now with the revival of classical learning, all doubt as to the principle of the Hydraulus should have been set aside; but an unfortunate loss only rendered the mystification more complete.

<sup>1</sup> Philo of Byzantium (c. 200 B.C.) also speaks of Ctesibius as having invented "the kind of syrinx played by the hands which we call Hydraulis." Doubtless some rudimentary form of organ existed before this, evolved from the bagpipe. The invention would therefore consist in the application of the principle of water pressure and the addition of key or lever mechanism.

Two minute descriptions of the instrument have come down to us—one, almost contemporary with its invention, in the Πνευματικά of Hero; the other by the Roman architect, Vitruvius Pollio, who is supposed to have written his treatise c. 15 B.C. Both these accounts refer to the drawings accompanying the descriptions, and *in both cases the drawings are lost*. We may, therefore, dismiss as quite unauthentic the fanciful representations which are to be found attached to the texts of these authors issued from the fourteenth century onward; though M. de la Hire, in his Latin translation of Hero (1693), is much nearer the truth than most.

The whole matter, however, is now thoroughly understood through the researches of Chappell (*History of Music*, 1874), Loret (*Gazette Musicale*, 1878), and later writers. In the *Revue Archéologique* (1890), M. Loret has dealt with the subject so thoroughly, and his illustrations are so complete, that the *principle* of the Hydraulus is perfectly clear—the water acting on the air as a compressor in the same way as lead weights are used on the wind reservoir of our modern pneumatic organs. The same principle, in an inverted form, is seen in the fire-engine of the present day.

There is, however, a question still open, and we should like to know what was the *actual shape and construction* of the Hydraulus as it was made by the ancients themselves. Previous writers have given us illustrations from Roman contorniates and mosaics either showing the instrument in use or surrounded by the emblems of victory. Apart from the rough and unsatisfactory character of these representations, there is one great objection to them; without exception one aspect only of the organ is shown, viz.: the part away from the player, which we should call the back of the instrument, but which the Romans considered the front and duly decorated as such. We see the organist's head appearing above or at the side of the pipes; we observe the blowers toiling at the levers; but what is hidden behind the organ only the player knows.

In 1885, however, there was discovered in the ruins of Carthage a small model, made of baked uncoloured clay, representing an Hydraulus and its player. The height of the model, now in the Museum of St. Louis, is  $7\frac{1}{16}$  ins. and the breadth  $2\frac{3}{4}$  ins. On the front (see fig. 1), there appears scratched in the clay the word POSSESSORIS. This is the name of the maker of the model, and as some characteristic lamps from the same source have also been discovered, it is evident that this potter was working during the early part of the second century A.D.

The model shows us an organ with two side air-pumps of barrel-like form (termed *πυξίς* by Hero, "modiolus" by Vitruvius); the



levers of the pumps were represented either in clay or wood, and were inserted in the large holes which appear immediately below the front pipes. This was, of course, only an exigency required by the potter's art—the levers in the original being centred one on



Fig. 1.—Roman Hydraulus. Pottery Model. Front View.

(Size of original,  $7\frac{1}{8}$  ins.  $\times$   $2\frac{3}{4}$  ins.)

either *side* of the body of the instrument. In the middle is seen the octagonal water-box (*βαμβίσκος*, *ara*); above it is the transverse "arcula" or "wind-chest," which is covered by the "sound-board" (*caput machinæ*, *κανὼν μουσικός*), on which are placed nineteen pipes

very similar to our modern organ pipes, except that they are all of the same diameter.

Turning to the back of the model (fig. 2), the air-pumps on either side and the water-box in the centre will again be noticed. Placed



Fig. 2.—Roman Hydraulus. Pottery Model. Back View.

across the latter is a small platform or step on which the organist (now, unfortunately, cut down to the waist) is standing. In front of him is the keyboard with hinged or centred keys, the "pinnae" of Vitruvius and the ἀγκωνίσκοι τρικῶλοι of Hero. When perfect the model showed nineteen keys corresponding to the nineteen

front pipes (*cf.* fig. 3). The hole in the keyboard is probably the spot to which the right hand of the clay figure was fixed—the left hand being occupied either in tuning the pipes or directing the blowers.

In addition to the front pipes there will be observed two other rows of pipes, which could be brought into use by turning small iron handles placed on the side of the wind-chest, as described by Vitruvius, and of which slight traces still remain on the left side of the model (fig. 4). Considering its age, the specimen is in a remarkably good state of preservation, though the wear and

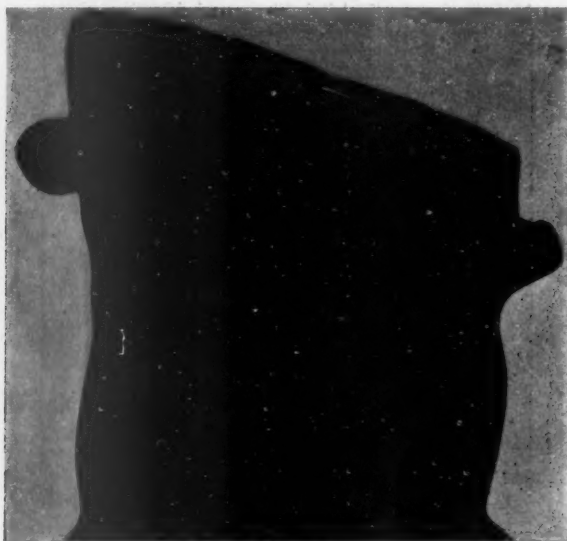


Fig. 3.—Roman Hydraulus. Enlarged View of Keyboard.

tear of eighteen hundred years have obliterated many of the smaller details and apparently diminished the length of the longer front pipes. Although the ruins have yielded portions of similar clay organs, none are so perfect as this; and I am much indebted to the courteous Director of the Museum at Carthage, the Rev. Père Delattre, for details of this unique "find" and for permission to publish the photographs of the model.

In order that these notes may assume a practical form, a complete working reproduction of this Hydraulus has been constructed, embodying not only the well-known principle of the instrument, but the *actual form* of the organ as it appeared in Roman times.

Taking the remaining portion of the organist as a guide, the details have been worked out to scale, but for the sake of portability the instrument has been restricted to half the size of the real organ, which was about 10 ft. high and  $4\frac{1}{2}$  ft. in its greatest width.



Left.

Right.

Fig. 4.—Roman Hydraulus. Side Views.

The working reproduction is shown in figs. 5, 6, and 7. The diagrams I. and II., drawn to scale, will explain the *modus operandi*.

A.A. are the air-pumps, one on either side; each metal cylinder is fitted with a wooden plunger B (*ἐμβολέως*, fundulum) covered with prepared leather<sup>1</sup> and furnished with a valve C.<sup>2</sup>

<sup>1</sup> Cf. Vitruvius. Read "fundulis ambulatilibus, verticulis cum vectibus conjunctis pellibus que lanatis involutis."

<sup>2</sup> This form of valve, the "assis (axis) ex torno subactus" of Vitruvius, is copied from one remaining in part of a Roman fire-engine now in the British Museum. In Ctesibius' organ the valve was a flat plate (*πλατυσμάτιον*) kept in position by two pins; in the organ described by Vitruvius the valves of the air-pumps are an improved form of the same, not only fitting more accurately, being disc-shaped with a central boss (cymbalum), but also rendered more sensitive by means of a counterpoise, which in this instance took the shape of a metal dolphin. "Turned" valves (C) are placed by him inside the wind-chest as at F.

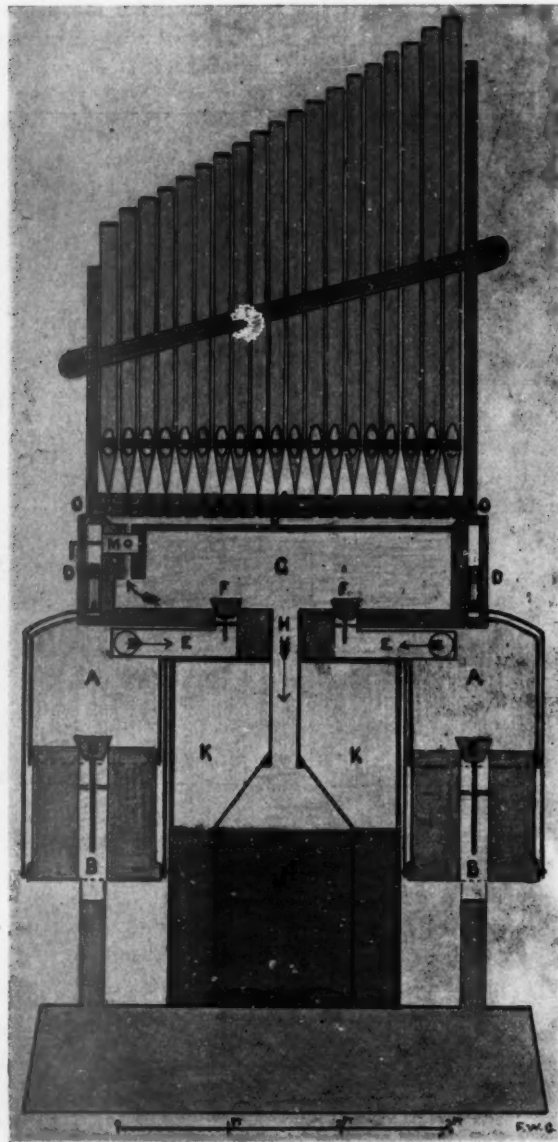


Diagram 1.—Hydraulus showing Wind supply and Water principle.



The pump levers are centred on either side of the wind-chest at D, and in the diagram the longer portion of the handle has been omitted.<sup>1</sup>

The air is forced from each of the pumps, which are worked

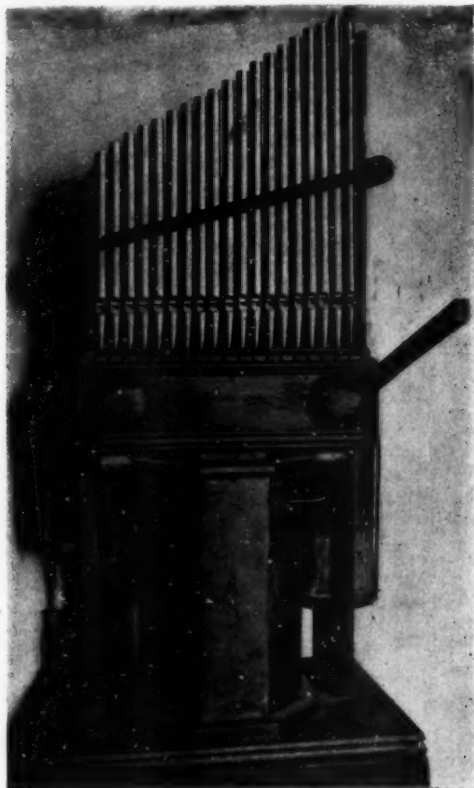


Fig. 5.—Hydraulus. Working Reproduction. Front View.

alternately, through a pipe E into the transverse wind-chest G, lifting in its passage the little valve F, which, closing again, prevents its return as minutely described by Vitruvius. From the wind-chest G there passes downwards a pipe H leading into an inverted bell or funnel of metal J (*πνιγεύς*, pnigeus) standing on short feet and immersed in

<sup>1</sup> In this respect the organ differs somewhat from those described by Hero and Vitruvius. According to them the centre pin of the lever is placed on a separate upright rising from the stand or base of the organ; the plunger is therefore pushed up the cylinder, and the valve (of "disc" form) is placed on the top; here the plunger is *drawn* up and the valve is constructed in its centre, a manifest improvement. In figs. 5 and 6 one plunger is shown drawn up.

water contained in the box K, called "ara," because of its altar shape. When the air is pumped into the wind-chest, being unable to return, it passes down the pipe H and forces the water out of the bell J into the box K, the air within being held in a state of compression owing to the weight of the expelled water. On the top of the wind-chest is the "sound-board" O.O., consisting of an "upper board" (*πίναξ*) and

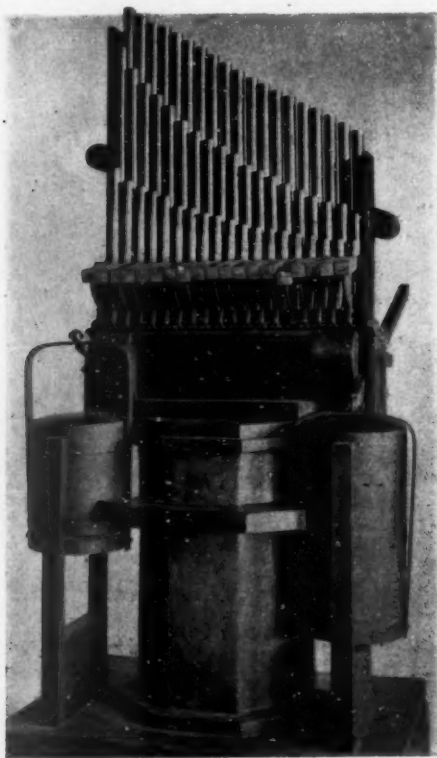


Fig. 6.—Hydraulus. Working Reproduction. Back View.

a "lower board" (*κανών*), through which holes are bored forming a communication between the wind-chest and each of the pipes placed in rows above.<sup>1</sup>

Between the two "boards" are inserted metal sliders P.P. (*πώματα*, plinthis, regulæ), one for each note, pierced with holes corresponding to those in the sound-board, but in their normal position closing the

<sup>1</sup> According to Vitruvius the ends or feet of the pipes were fitted into small rings attached to the sound-board.

outlets with their flat and well-oiled surface.<sup>1</sup> One end of each of these sliders, tipped with a wooden head Q (*cf.* diagram II.), to prevent its being drawn in too far, will be seen projecting in the front of the organ immediately below the pipes both in the clay model (fig. 1) and its reproduction<sup>2</sup> (fig. 5).

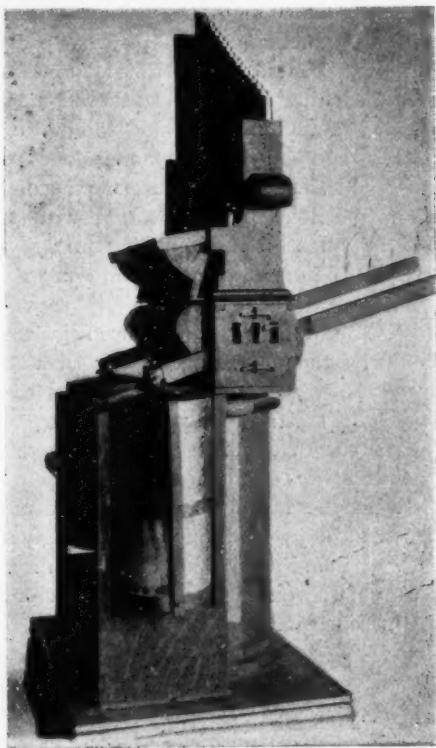


Fig. 7.—Hydraulus. Working Reproduction. Side View (left)

On the other side (see diagram II.) the slider is attached at S by a short iron hook to the end of the key lever, the shape of which is distinctly shown in the model. On pressing down the boxwood key T

<sup>1</sup> The form of these metal sliders has been taken from some found in a small organ of which portions were discovered at Pompeii, and are now in the Museum at Naples. Vitruvius describes them as "oleo subactæ," partly to lessen the friction and partly to stop the escape of wind.

<sup>2</sup> These slider ends have sometimes been mistaken for keys, thereby giving the instrument *two* manuals; but, not to mention evident objections, the true keys on which the organist is playing are, as shown by measurement of the clay model, at least three times the length of these projections in the front.

which is centred at U, the slider P is pushed through as far as the pin R, when its holes coincide exactly with the notes in the sound-board and so allow the compressed air to pass up and cause the pipes to sound. The sliders in Ctesibius' organ were brought back to their original position by means of horn springs and catgut. Vitruvius seems to imply that in his day metal springs (*ferrea choragia*) were used. These modelled after the Roman brooch springs have been used in the reproduction, and one is shown at V. The keys in the real organ were about 8 ins. in length and 2 ins. wide. The stops M.M.M. (*epitonia*) are like small taps and are furnished with iron handles (*ferrea manubria*).<sup>1</sup> They admit the wind at will from the wind-chest G by a small opening L to either or all of the three channels N.N.N. cut in the upper part of the wind-chest immediately below the holes communicating with the three rows of organ pipes. It will be noticed in diagram II. and fig. 7 that one of the stops (M) is turned to admit the wind to the front row of pipes.

In addition to the difficulty experienced in working out the constructive details of the instrument in a correct and trustworthy form, there arose also the intricate question of the musical scale employed. Fortunately an anonymous writer of the second century A.D. informs us that the *Hydraulus* players performed in six of the Greek scales, of which he gives the names;<sup>2</sup> as the intervals required by these scales are known, it remained to see whether the nineteen keys and pipes would give the required compass. This was found to be so, and on this reproduction of the *Hydraulus* any of the extant pieces of Greek or Græco-Roman music adapted to the instrument can be played.<sup>3</sup>

<sup>1</sup> As the word "*epitonia*" was applied to the tuning pegs of stringed instruments, the form of the handles has been taken from the pegs of a lyre shown in a mural painting found at Pompeii. Some MSS. Vitruv. read "*epistomia*."

<sup>2</sup> *Anonymi Scriptio de Musica* (Ed. Bellermann), p. 35.

<sup>3</sup> As it is not the purpose of this paper to discuss the *Hydraulus* from a musical point of view so much as from the antiquarian and mechanical standpoint, it must suffice to say that the six "*tropes*" or scales required, viz., the Hyperlydian, Hyperæolian, Lydian, Phrygian, Hypolydian, Hypophrygian (the last a perfect octave below the first) are included in the following series of notes:—

G A B $\flat$  B $\sharp$  c d e $\flat$  e $\sharp$  f f $\sharp$  g g $\sharp$  a b $\flat$  b $\sharp$  c' c $\sharp$ ' d' e'

The three rows of pipes are pitched as unison, octave and super-octave. The deepest set are stopped pipes and fitted with plugs (as at W) on the principle adopted in the *syrix* and shown in the pipes of the small Pompeian organ now in the Naples Museum, a slot in the pipe allowing the plug to be regulated for tuning or variation of the tonal system by means of a small iron pin. The two other rows are open pipes, and are furnished with sliding rings (X), as described by the Greek writers (*cf.* Aristoxenus 21, Plutarch ii. p. 1095, Theophrastus H.P. 4, ii. 5, Arcadius Grammaticus, &c.). I must take the present opportunity of acknowledging my indebtedness in working out these particulars to Mr. C. F. Abdy Williams and the late Mr. A. J. Hipkins. My special thanks are also due to Miss K. Schlesinger for the use of many valuable notes, and for the constant encouragement she has given me during the labours of the past four years.

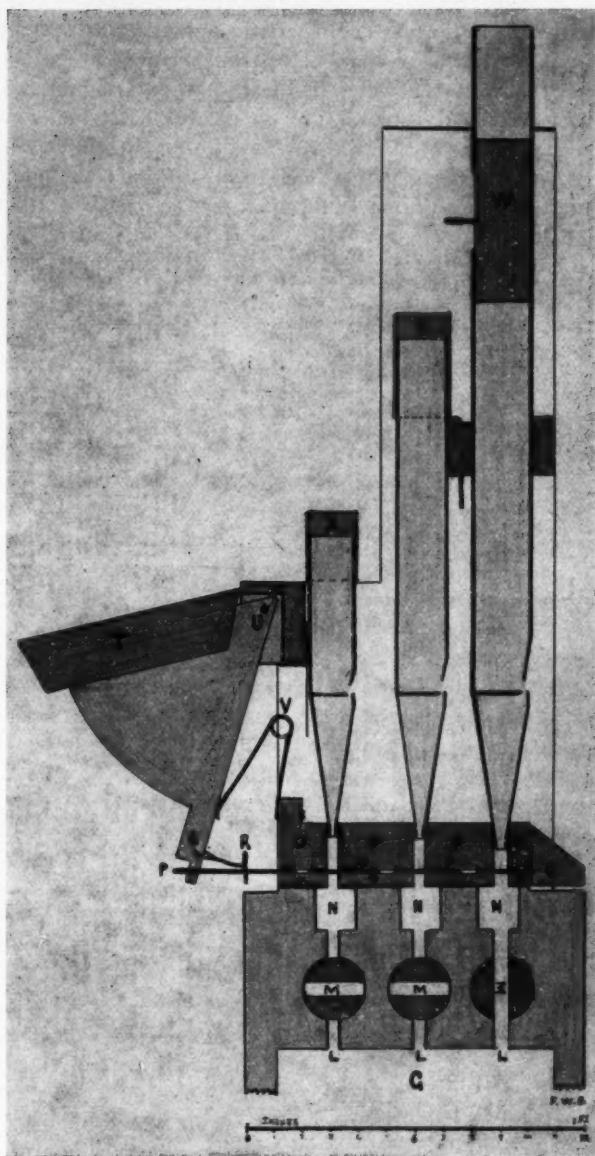


Diagram II.—Hydraulus.

Enlarged Section of Key mechanism and Stop action.



As a musical instrument the water organ cannot, of course, be compared with our improved pneumatic organs. Far greater care is required in the manipulation of the air-pumps (bellows we might call them), as the water in the compressor should be maintained as nearly as possible at the same level. But in its classical days the Hydraulus, with its many ranks of pipes, its combination of sounds, and even its "light touch," well deserved the admiration and interest bestowed upon it, forming, as the poet Optatian says, "a fitting accompaniment to the smooth flowing chant and, in a word, binding together in perfect order and rhythm everything there is."

F. W. GALPIN.

Pewter Plate.<sup>1</sup>

WITHIN the last few years there has been a most remarkable revival of interest in old pewter. A fashionable craze for its collection has set in, so that its value has more than doubled, and is still rising. Until two years ago there was nothing satisfactory in print on the history of English pewter; but in 1902 Mr. Charles Welch brought out his two fine volumes on the *History of the Pewterers' Company*. To this authoritative work on the later history of English pewter there have now been added two books, each meritorious after its own fashion, and each calculated to prove a valuable help to pewter collectors, as well to those who desire information as to the rise and fall of what was once a considerable and important national industry.

Mr. Redman's well-illustrated handbook, with various plates of pewter marks, cannot fail to be helpful in dating English specimens of this handicraft, and it also contains several shrewd remarks as to the general history of pewter, as well as many out-of-the-way scraps of information. Two paragraphs from the earlier part of his book are in the main correct, save that his estimate of the extent of the use of silver plate in early days is far too limited:—

"For a thousand years or more, up to the early part of the nineteenth century, pewter ware was used in almost every civilised country of the Old World, and in every house that could afford it. Pewter, generally, in olden times was of good quality and expensive. In the times of the Edwards and Henrys there were very few domestic articles made of silver in the Royal household. Not many sovereigns had more than a couple of silver spoons and forks previous to the time of Richard III. . . ."

"Since 1844, among the ordinary better-class people, pewter has been replaced by earthenware, china, glass, enamelled and japanned iron, block tin, and other cheap and handy utensils. Then came the discovery of more suitable silver and other alloys, such as white metal, Britannia metal, nickel silver, German silver, and electro-

<sup>1</sup> *Pewter Plate: A Historical and Descriptive Handbook*. By H. J. L. J. Massé, M.A. George Bell & Sons. Price 21s. *Illustrated Handbook on Old Pewter and Sheffield Plate*. Written and published by William Redman, Bradford. Price 3s.

plated wares, which are in appearance equal to silver. These causes together sufficed to banish pewter from our households, except in a few instances; and, until lately, few ventured to let them see the light of day, while the majority had long since sent them to the melting-pot as useless lumber."

As to the supposed scarcity of silver, Mr. Redman is quite out in his facts, and must re-write that sentence in his next edition. Although there is but little secular or ecclesiastical English plate left earlier than the beginning of the fifteenth century, wills of the fourteenth century establish the fact that silver was to be found on the tables and dressers not only of lords but of the better class of citizens. The idea of our kings not having more than a couple of silver spoons up to the close of the fifteenth century is an amusing one. Even most monasteries were far better off than that two centuries earlier; the Superior would always have silver to set before distinguished guests, whilst the unprinted chartulary of the Cistercian Abbey of Pipewell, Northamptonshire, mentions that Andrew Royewell, on his appointment as abbot in 1298, gave to the house fifty silver spoons for use in the refectory. This supply at Pipewell was, however, quite exceptional. In the great priory of Durham, early in the fourteenth century, there were twelve silver spoons in the custody of the cellarer, twelve more in the hands of the guestmaster, and a third set of twelve for use in the infirmary. At the same time the priory had a great store of pewter, which was supplemented by a still larger supply of wooden platters, both round and square. Pewter was sufficiently high in price to be beyond the use of the poor, who had to be content with wooden utensils and occasional coarse pottery.

One of the interesting illustrations in Mr. Redman's handbook is a photograph of the two large pewter flagons, in good condition, at Haworth church, Yorkshire. These were used for sacramental purposes in the days of John Wesley, when persons flocked to Haworth from many miles round. On one occasion it is recorded that upwards of a thousand communicated. They are both dated A.D. 1750, and on each an expressive, if not poetical, stanza has been inscribed. The best of the two reads thus:—

"Blest Jesus, what delicious fare!  
How sweet thine entertainments are!  
Never did angels taste above,  
Redeeming grace or dying love."

Mr. Massé's book is a fine volume of 300 pages, effectively and generously illustrated, and brought out in the handsome fashion characteristic of Messrs. George Bell & Sons' publications. From

an artistic point of view this book is valuable, even apart from the good series of illustrations of both English and foreign ware. The revival of a love for pewter has caused a great amount of so-called "art pewter," chiefly made in Germany, to be thrown upon the English market. It was high time that the purchase of this meretricious stuff by any persons pretending to taste should be checked, for it is hard, brittle stuff, in no sense true pewter, and possessing a sham silvery-looking surface which cannot possibly last. It completely lacks the nice feeling and peculiar touch of genuine pewter. Moreover, the patterns in which this modern stuff is produced, and the cheap designs with which it is enwrapped, are for the most part contemptible. Mr. Massé lashes out with vigour at this pretence pewter which is doing an indignity to the real article. The severe strictures of one who is recognised as a leading authority on this ancient handicraft cannot fail to carry considerable weight.

"The designs," says Mr. Massé, "for the most part are such that no self-respecting pewterer and no real silversmith of bygone days would have demeaned himself to work. The *motif* of most of this trumpery is the treatment of animal and vegetable life in such a way that all their naturally beautiful curves are reduced into a common denomination of meaningless squirms. . . . It is this pestilent *art nouveau* which is flooding the market of to-day with 'genuine' pewter, or *véritable étain* (mostly made in Germany), of the most grotesquely inane description." The greatest charm of real pewter, true modern as well as genuine old, consists, as the writer says, in the colour; when well kept there is a peculiar grace in the *gris de perle* of pewter, that is quite absent from the colder glisten of silver. Nothing sets off an old oak dresser like a garnish of pewter.

It is fully recognised in these pages that the revival of pewter in the strict sense of a restoration to a regular place in the daily life of the people, in these days of Britannia metal, cheap crockery, and enamelled ware, is an impossibility; but there is room for it in the homes of many, both from a utilitarian and a decorative point of view. Unless the collecting of old pewter speedily fades away, and there is evidence that it is waxing rather than waning, the price and rarity of it will make it unattainable save by those of considerable wealth. But can any good reason be vouchsafed why we should scorn to purchase pewter for use or ornament, of a good alloy and good design, avowedly made in the twentieth century? There is one firm—and one only, we believe—directly connected with the London Pewterers' Company, namely, Messrs. Brown & Englefield, of Little James Street, Gray's Inn Road, which possesses old models and follows the old methods, and uses the true alloy. It was

established two hundred years ago, and we venture to suggest that they would be doing a service if they would exhibit at the next Church Congress examples of simple but effective pewter altar candlesticks and altar vases, which would be far more suitable for quiet old country churches than the glare of cheaply lacquered brass.

Pewter is a medium that does not lend itself happily to over-

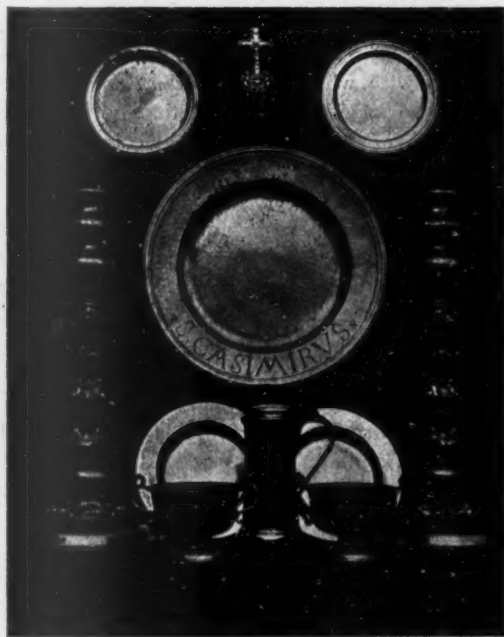


Fig. 1.—An Array of Pewter.

*(Block lent by Messrs. George Bell & Sons.*

elaboration of design, which was far more customary in bygone times on the Continent than in England. In the array of pewter here given (fig. 1), belonging to Mr. A. F. de Navarro,<sup>1</sup> shows a large pair of French church candlesticks which would look much better in silver than in pewter. The large disc in the centre is supposed to be English, but the marks are obliterated. The two gracefully designed two-handled cups were used in a Capucin monastery at Lucerne for serving out broth to mendicants.

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<sup>1</sup> Our thanks are due to Messrs. George Bell & Sons for the loan of this and two other blocks from Mr. Massé's book.



A large tap flagon (fig. 2) in the Nuremberg Museum is an instance, with its Gothic engraving, of alteration and ornament after manufacture.

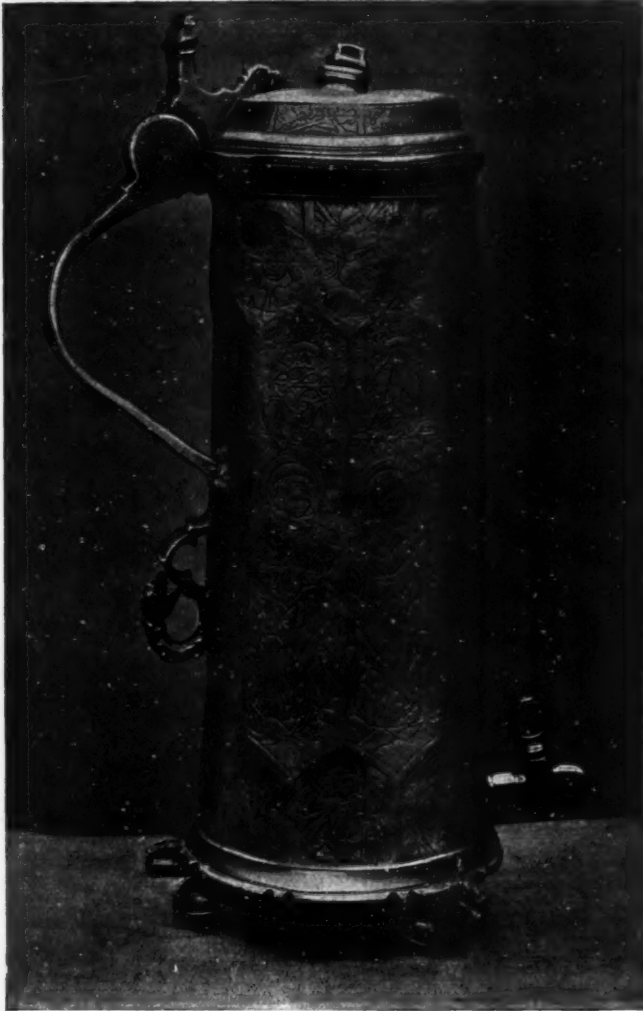


Fig. 2.—Ornamental Tankard, Nuremberg Museum.

(Block lent by Messrs. George Bell & Sons.)

Of the various ornamented dishes and salvers given on these pages, one of the most effective is a circular dish of Swiss work of

the year 1688 ; the pattern is all produced by what is termed the "wriggled" mode of engraving (fig. 3).

The lover of pewter cannot fail to delight in these pages, wherein he can learn so much as to the history and composition of pewter, the pewterer's craft and ordinances, its domestic and church use, pewter marks, its ornamentation, and the great variety of miscellaneous articles for which it was used. The summary of the pewter objects to be found in the leading museums of England and the Continent shows much thoroughness of work, whilst the list of freemen of the London Pewterers' Company from Henry VIII.'s time down to 1824,



Fig. 3.—Pewter Dish, 1688. Swiss Work.

(Block lent by Messrs. George Bell & Sons).

cannot fail to be of great service in the assigning of a date to pewter ware.

The weakest section is that which gives a bibliography of works dealing with pewter plate ; it requires amendment and considerable additions.

The archæology of English pewter has also escaped due or detailed attention. The various terms by which pewter was described in old inventories both ecclesiastical and secular, the names of the different articles produced in early days in this compound metal, together with weight and price at different periods, would all be of much interest, and might readily be given if sufficient time and skill were expended on this branch of the subject.

As an instance of what can easily be found in some of the later inventories, the following may be named. The inventory of the goods of the important town guild of St. Mary, for 1534, which is kept among the borough records of Boston, names, *inter alia*, "too pewter basyns weynge vij li a quarter less, a chafynge disshe of pewter weynge iiij li di, xiiij platers weynge xli li, xij disshes weynge xvij li di, ix sawcers weynge vj li di, x platters of the old fasshion weynge xxj li, ix peces of fyne pewter weynge xv li di, xv peces of pewter weynge xxiiij li, and iij longe pewter pottes weynge xiiij li." The authorities had just laid in a very large stock of dishes, plates, saucers, and salts of "new bought lay metall," of the aggregate weight of 317 lbs.

The store of pewter kept by the Town Chamberlains of Northampton in St. George's Hall, in the days of Queen Mary, was:—"iij dozen of platters and ij dozen pewter disshys brode brynkeyd, vij pewter disshys narroo brinket, xiiij sauzers, and iij dozen of lay mettyll." In 1691, £1 4s. 6d. was spent in casting pewter dishes for use in the town hall, and 10s. for two pewter candlesticks and two pewter pots. In 1700, 18s. 6d. was spent on pewter dishes for the town hall, and 20d. for engraving them.

The records of several of our boroughs include inventories of goods of debtors seized and valued by the authority of the town, and such are well worth examining by those interested in the value of pewter in old days. The goods of a Northampton grocer thus seized in 1562 opens with the pewter property of the debtor:—"First iiij platters, v pewter dishes, fyve sauzers, ij porringers, a litel salt seller, poiz xxvj li at vij<sup>d</sup> le li, xv<sup>s</sup> ix<sup>d</sup>. Item a chaffom, poiz xij li at iiij<sup>d</sup> le li, iiij<sup>s</sup> ij<sup>d</sup>. Item a great pan weinge viij li at v<sup>d</sup> a li, iiij<sup>s</sup> vj<sup>d</sup>."

In the interesting *Venn Family Annals*, just published, the inventory of the goods of William Venn, vicar of Otterton, Devon, who died in 1621, is set forth. He was a man of some culture and refinement, as is proved by the nature and worth of his books and apparel, but he left no silver. He had various brass pots and pans, and a dozen earthenware dishes; but his other vessels were pewter, viz.: 18 dishes, 2 salts, 6 saucers, 4 candlesticks, and 1 dozen spoons.

The inventory of a much larger house than this Devonshire rectory, namely, Beauchief Hall, Derbyshire, taken in 1691, mentions 16 lbs. weight of silver plate; but the store of pewter was so considerable that it actually weighed 236 lbs., and was valued all round at 8d. per lb.

The recent most interesting exhibition of pewter at Clifford's Inn, of which Mr. Massé was the director, has given a further impetus

to the study of pewter ; so that it may reasonably be expected that a second edition of his work on pewter plate will ere long be demanded. It is to be hoped that when that time comes this excellent volume will be more nearly perfected by having the church pewter parts revised by some competent ecclesiologist, for there are in this respect one or two lapses and one or two omissions. We are indebted to the courtesy of Messrs. George Bell & Sons for the loan of the blocks by which this article is illustrated.

J. CHARLES COX.

## Medallic Portraits of Christ in the Fifteenth Century.

Ὁ φιλάττη πρόσωψις, ὃ ποθουμένη  
ὠραιότης ἀρρητος ὑπὲρ πᾶν γένος  
εἰκὼν ἀγραφὸς ἀγράφου μορφώματος.

*Christus Patiens.*

THE question of the artistic development of the portrait of Christ, in itself sufficiently intricate, has been so much complicated by contributions from writers more remarkable for their piety than for their sense of evidence, that it is necessary to apologise for attacking it once more. My excuse must be that I propose practically to limit myself to the medallic portraits of the Renaissance, only incidentally dealing with earlier representations, and to ignore altogether, as a matter which can hardly be proved one way or the other, the question whether the numerous portraits bear any resemblance to the actual countenance of Christ. There is, I take it, no doubt that nearly all later representations have been much influenced by the various literary descriptions<sup>1</sup> of Christ, of which the earliest seems to be that given by John of Damascus, who died about 754.<sup>2</sup> Better known is the famous letter supposed to have been written by Publius Lentulus to the Roman Senate.<sup>3</sup> A third description is given by Nicephorus Callisti (Xanthopoulos), who died about 1350.<sup>4</sup>

John of Damascus describes Christ as having meeting eyebrows, fine eyes, long nose, curly hair, stooping shoulders, fresh complexion,

<sup>1</sup> Cf. F. X. Kraus, *Gesch. der christlichen Kunst*, i., p. 177.

<sup>2</sup> *Epist. ad Theophilum*, c. 3 (Migne, *Patrol., Ser. Gr.*, vol. 95, p. 350).

<sup>3</sup> See J. P. Gabler, *Kleinere theolog. Schriften* (Ulm, 1831), ii., pp. 628 f. Gabler comes to the conclusion that the letter was concocted by some monk of the thirteenth or fourteenth century. It appears for the first time in print, although not under the name of Lentulus, in a tract headed, "Ex gestis Anselmi colliguntur forma et mores beatæ Mariæ et eius unici filii Jesu" on the last page of an undated edition (end of fifteenth century) of St. Anselm's *Opuscula*; but it is not acknowledged among his genuine works. The current assumption, therefore, that it goes back to Anselm's time is unfounded. I have not been able to trace any MS. containing it earlier than the fourteenth century.

<sup>4</sup> *Hist. Eccl.*, I. 40 (Migne, vol. 145, p. 748).

black beard, and a skin the colour of wheat, as well as other characteristics which do not concern us here. Nicephorus agrees in most particulars with John, adding that his hair was golden, not very thick, inclining to curliness; eyebrows black, not much curved; beautiful eyes, bright and inclined to brown; long nose; beard golden, and not very long; hair of the head long; attitude



Fig. 1.—Medal by Matteo de' Pasti.

*From Heiss, Mtd. de la Ren.*

somewhat stooping; complexion wheat-coloured; face not round but rather pointed below, and slightly rubicund. The letter of Lentulus describes his hair as nut-brown, smooth to the ears, curling on the shoulders, parted in the middle; his forehead smooth and serene; his face without wrinkle or blemish, slightly rubicund; nose and teeth good; full beard, like his hair, not long, but forked in the middle, &c., &c.



The medals with which I propose to deal may be divided roughly into two classes, corresponding to the fifteenth and sixteenth centuries. In the present article I shall confine myself to the earlier class.

The earliest of which we have any knowledge (fig. 1) is the work of the medallist Matteo de' Pasti of Verona, Pisanello's most distinguished pupil.<sup>1</sup> His various medals of Sigismondo Pandolfo



Fig. 2.—Sketch for Medal of Christ in the Recueil Vallardi.

From Heiss, *Méd. de la Ren.*

Malatesta and Isotta Atti bear dates from 1446 to 1457, and it is improbable that the medal with the head of Christ is much later than 1460. Its description is as follows:—

*Obv.*—IESVS·CHRISTVS·DEVS·DEI·FILIVS·HVMANI·  
GENERIS·SALVATOR· Bust of Christ l., with plain circular  
nimbus seen in perspective; the hair is brushed back from the  
forehead and falls in curls on the shoulders; beard full, but not

<sup>1</sup> See especially A. Heiss, *Les Médailleurs de la Renaissance: Léon-Baptiste Alberti, Matteo de' Pasti, &c.* (Rothschild, Paris, 1883). The medal of Christ is illustrated on pl. iii., 3, and described on p. 26. I have to thank the publisher for permitting me to reproduce the medal in fig. 1 and the sketch in fig. 2 from this work.

forked or long ; moustache full ; whiskers slightly curly. He wears a vest and cloak.

*Rev.*—OPVS·MATTHAEI·PASTII·VERONENSIS· The dead Christ, seen in half-figure in his tomb ; his head supported by a putto ; on the left, another putto, weeping, with hands uplifted ; behind, the cross.

Bronze, 93 mm. Stops in the legends, inverted triangles.

The obverse of this medal bears considerable resemblance to a drawing in the *Recueil Vallardi* in the Louvre. The majority of the drawings in this album are from the hand of Pisanello himself ; but to anyone acquainted with the work of that master, it is clear that this particular design, which I reproduce here (fig. 2) after Heiss (p. 28), is



Fig. 3.—Repoussé Medallion in South Kensington Museum.

not from his hand. The treatment of the hair and beard differs from that on the medal ; the bust has no nimbus, and is turned to the right instead of to the left. It is, if anything, weaker in expression than the medallic head, which itself is quite the poorest of Pasti's productions. On the whole, we are justified in supposing that the drawing is a design by Pasti himself for his medal.

This work exercised comparatively little effect on the development of the medallic portraits of Christ. Its influence may, however, be traced in a repoussé silver medallion of the late fifteenth century in the South Kensington Museum (fig. 3). This represents a head of Christ to l. with a cruciferous nimbus. The type is refined but weak, with a fairly long-pointed beard, and long hair, a lock being brushed back from the forehead over the temple. The area of the nimbus is

raised above the rest of the field; its circle is of cable pattern. A metrical inscription in letters of late Gothic style runs round the bust: VIVA · DEI · FACIES · ET · SALVATORIS · IMAGO · Diameter, 63 mm.

The same type also occurs on a well-known *baiser de paix*,<sup>1</sup> of which the specimen in the Mediæval Room of the British Museum is illustrated here (fig. 4, 89 by 66 mm.). Christ is represented in profile



Fig. 4.—Plaquette in British Museum.

to l., with cruciferous nimbus; at the sides of the head, the letters I·N R·I; above, the Holy Spirit between Sun and Moon. Molinier dates the piece to the end of the fifteenth century. The way in which the bust is cut off is characteristic. The same type (apart from accessories) is exactly reproduced on a lead medallion (diameter, 100 mm.) found in the cemetery of Sainte-Livrade (Lot et Garonne).<sup>2</sup> The bust is flanked by the letters I N, and the field of the

<sup>1</sup> Molinier, *Les Plaquettes*, ii., p. 73, No. 461. Other specimens in the British Museum and at South Kensington. M. Valton possesses a variety without the symbols above, and with INRI on a label below. Cf. Armand, iii., p. 149 c.

<sup>2</sup> Published by M. G. Tholin, *Bull. de la Soc. Nat. des Antiquaires de France*, 1898. pp. 276 f.

medallion decorated with incised ornaments. On the reverse is a Hebrew inscription, to which I hope to return when dealing with the medals of the sixteenth century. M. de la Tour<sup>1</sup> thinks that this medallion is as late as the seventeenth century, and the work of an Italian artist. Although it reproduces a fifteenth century type, there is, I think, no doubt that it cannot be earlier than the second half of the sixteenth century.

We now come to a much more important group of medals.<sup>2</sup> The chief peculiarities of the type of Christ on these medals are the retreating forehead, the thick fleshy nose and lips, the moustache which leaves the upper lip almost bare, starting from the wing of the nose, the short forked beard, the cruciferous nimbus with circles in the arms of the cross. The obverse inscription is, in one form or another, YHS XPC SALVA TOR MVNDI.

a. (Fig. 5).—YHS in inscription; stops, lozenges; moustache on front of upper lip indicated; field slightly sunk. *Rev.*—In wreath, inscription in 15 lines:

PRESENTES | FIGVRE · AD · SIMILI | TVDINEM · DOMI-  
NIIHE | SV · SALVATORIS · NOSTRI | ET · APOSTOLI ·  
PAVLI · IN · AMI | RALDO · IMPRESSE · PER · MAG | NI ·  
THEVCRI · PREDECESSORES · AN | TIA · SINGVLARITER ·  
OBSERVA | TE · MISSE · SVNT · AB · IPSO · MAG | NO ·  
THEVCRO · S · D · N · PAPE | INNOCENCIO · OCTAVO · PRO ·  
SI | NGVLARI · CLENODIO · ADHV | NC EINEM · VT · SWM ·  
FRA | TREM · CAPTIWM | RETINERET

Lettering, late Gothic; N is invariably rever-ed; stops, lozenges. For ANTIA and EINEM read ANTEA and FINEM. Bronze, 85 mm., Berlin.<sup>3</sup> Another specimen is in the Ashmolean Museum, Oxford (Fortnum Collection); a third in the Brera (*Bull. de la Soc. des Ant. de l'Ouest*, 1889, p. 87); a fourth, apparently cast from, or else the original of, the Brera specimen, is at South Kensington. It has the same breaks in the margin, and is pierced in exactly the same place. A fifth (83 mm.) with loop for suspension is in the British Museum; it reads FINEM, but is a poor cast.

This medal was also reproduced at Nancy, in the church of St. Èvre, on a bell cast in 1576, but now no longer existing.<sup>4</sup>

b. (Fig. 6).—YHS · XPC in legend; stops, pellets (two at the end). The field is roughened; the area of the nimbus is sunk and filled with incised rays, the arms of the cross are also filled with incised

<sup>1</sup> *Bulletin de la Soc. Nat.*, p. 281.

<sup>2</sup> I may note, in passing, that all the medals with which I deal in this article are undoubtedly cast, not struck. M. de Mély speaks (*Gaz. de Beaux Arts*, 1898, tome xix., p. 490) as if some of them were struck.

<sup>3</sup> Dr. H. Dressel has kindly sent me casts of this and the next medal.

<sup>4</sup> *Bull. de la Soc. des Ant. de l'Ouest*, 1889, pp. 87 f.



Fig. 5.—Medal at Berlin.

lines. The whole medal is strongly tooled, especially as regards the hair and the modelling of the face (note, *e.g.*, the way in which the temple is sunk).

*Rev.*—In wreath, inscription as on preceding, with the following differences: at beginning, small cross; stops, pellets; AO for AD; INPRESSE; ANTEA; SVMT; DONO for CLENODIO; FINEM; RETINEAT.

Bronze, 84 mm., Berlin. Published by W. Bode, *Zeitschr. f. chr. Kunst*, 1888, pp. 347 f.; *cf. Gaz. de Beaux Arts*, 1898, vol. xix., p. 489.



Fig. 6.—Medal at Berlin.

The whole aspect of the lettering of this medal is somewhat earlier than that of *a*; the D for instance is of a Gothic form; the A has a more defined horizontal bar at the top. But the medal, to judge by the workmanship, has all the appearance of being a later modification of *a*. The artist, who realised that some people<sup>1</sup> might be puzzled by the word CLENODIO (treasure, κλεινώδιον, *cf.* the German *Kleinod*), has replaced it by DONO.

*c.* (Plate, *see frontispiece*).—Stops, lozenges; field slightly sunk; circles in arms of cross; the inscription, which is the same as on *a*, rests on an inner linear circle.

*Rev.*—Bust of St. Paul r., with long beard, wearing cloak fastened with bulla on r. shoulder; plain circular nimbus; inscription: VAS ·

<sup>1</sup> Such as Mgr. Barbier de Montault, who in *Bull. de la Soc. des Ant. de l'Ouest*, 1889, p. 77, commits himself to the statement that the word has no meaning.



ELECTIONIS · PAVLVS · APOSTOLVS; at beginning, small cross; stops, lozenges; field slightly sunk. The lettering is late Gothic, as on *a*.

Bronze, 83 mm., British Museum. A specimen, in some points better preserved than the Museum specimen, is in the possession of Mr. C. H. Read, who kindly allows me to reproduce from it the head of Christ; the head of St. Paul on the plate is from the Museum specimen.

A specimen at South Kensington has, instead of the head of St. Paul, an engraved niello-like design of a tree with various flowers (pinks, marigolds, &c.). On the obverse (fig. 7) the field of the nimbus is decorated with punched annulets, and the background of the inscription is roughened. A second specimen, also at South Kensington, has short incised rays round the head and face.



Fig. 7.—Medal at South Kensington.

*d*. (Fig. 8).—Inscription: IHS·XPE, &c.; stops, inverted triangles; field not sunk; circles in arms of cross.

*Rev.*—In wreath, tied at bottom, inscription in six lines: TV ES | CHRISTVS | FILIVS DEI VI | VI QVI INHVNC | MVNDVM VE | NISTI.

Bronze, 91 mm., Ashmolean Museum, Oxford (Fortnum Collection).<sup>1</sup> Note that INHVNC is written as one word. The lettering on both sides retains no Gothic elements. A specimen (bronze gilt, 90 mm.) without reverse in the Uffizi reads XPC on the obverse.<sup>2</sup> For the legend, see St. John's Gospel xi. 27.

<sup>1</sup> I have to thank Mr. C. F. Bell for a cast of this medal. It is mentioned by A. Way, *Archaeological Journal*, xxix. (1872), p. 119.

<sup>2</sup> J. B. Supino, *Il Medagliere Mediceo*, p. 61, No. 125. Mr. Supino has kindly sent me casts of this medal and of the Uffizi specimen of *f*.



Fig. 8.—Medal in the Ashmolean Museum.

*e.* (Fig. 9, obverse).—Head of St. Paul as on reverse of *c*, but of slightly later, softened style; inscription: VAS ELECTIONIS · PAVLVS APOSTOLVS; stops, so far as preserved, inverted triangles.

*Rev.*—In wreath, tied at bottom, inscription in seven lines: BENEDICITE | IN EXCELSIS DEO | DOMINO DE FONTI | BVS ISRAEL IBI BENI | AMIM ADOLESCENTV | LUS IN MENTIS | EXCESSV. In line 1 the letters TE, in line 5 NTV, are ligatured.

Bronze, 89 mm., British Museum. The lettering on both sides of this medal is exactly the same as on *d*, with the same tendency to run words together, and there is no doubt that they are a pair. For the legend, see Ps. lxxiii. 26, 27.



Fig. 9.—Medal in the British Museum.

*f. Obv.* (Fig. 10).—Field not sunk; circles in arms of cross; inscription: IESVS CHRISTVSSA LVATOR MUNDI; stops, obscure.

*Rev.*—Bust of a monk 1; inscription: INQVIETV · EST · COR MEVM · DONEC · REQVIESCAT · IN · TE; stops, pellets (?).

Bronze, 45 mm., Uffizi. Supino, p. 191, No. 609. Cf. Armand, iii., p. 149 b. Catal. of the Rome Sale (Sotheby's, 1904), No. 309. This specimen is now in the British Museum.

This last medal is a fine work, so far as concerns the portrait on the reverse, which is in high relief, and probably from the hand of a Florentine artist of the end of the fifteenth century.

*g. Obv.*—Bust of Christ, as on the previous medals, but the nimbus is removed from behind the head and indicated in profile at the top. Inscription: IHS · XPC · SALVAT OR · MVNDI · Stops, apparently inverted triangles.

*Rev.*—Inscription in seven lines: IHS · | XPC · DEVS | ET ·  
HOMO · LA | PIS · ANGVLA | RIS · QVI · FECIT | VTRAQ ·  
V | NVM, and around: ANIMAM · MEAM · PONO · PRO ·  
OVIBVS · MEIS · Stops, usually inverted triangles.

British Museum (presented by Mr. Max Rosenheim). Bronze, 38 mm. The circular inscription is from St. John x. 15.

I do not know of any later medals with this type of Christ, which seems to have been superseded by the regular sixteenth century type, which I hope to discuss on another occasion. But some other small



Fig. 10.—Medal in the British Museum.

works reproduce the same type. One is a stone relief, about 70 cm. square, in the Museum of the Société des Antiquaires de l'Ouest at Poitiers (fig. 11). I reproduce it here from Père Gaffre's *Portraits du Christ* (p. 73).<sup>1</sup> It will be noticed that it reproduces exactly the type of the medal, but that the inscription has been transferred to a scroll and the abbreviations expanded as on *f*. The relief was found at Bignoux (Vienne), and appears to be French work of the early sixteenth century.

The medal also influenced German wood-engravers of the early sixteenth century. An engraving dated 1507, by Pforzheim,<sup>2</sup> represents the bust of Christ surrounded by a circle which obviously suggests the border of the medal. The nimbus is omitted. A finer

<sup>1</sup> By the author's kind permission. For further details I may refer to Mgr. Barbier de Montault's article in the *Bulletin de la Soc. des Antiquaires de l'Ouest*, 1889, p. 91.

<sup>2</sup> Reproduced by L. Kaemmerer, *Hubert und Jan van Eyck*, p. 97.

work is that of Hans Burgkmair, about 1515, which I reproduce here (fig. 12).<sup>1</sup> This is admittedly and obviously a close copy of the medal *d*, even to the use of the triangular stops. It will be noticed that the



Fig. 11.—Stone Relief at Poitiers.

*From Gaffre, Portr. du Christ.*

inscription of the reverse has been transferred to an outer circle, and that the copyist has slavishly followed the original in running the two words IN HVNC into one. Above the design is a long account in

<sup>1</sup> From a photograph obtained for me by Mr. Campbell Dodgson, who also called my attention to the engraving. I have omitted from the illustration the lettering above and below the design. The signature ·H·B· has also accidentally been omitted in making the block.

Latin of the supposed origin of the medal, to this effect: The portrait of Christ painted during his lifetime was perpetuated in a bronze and gold tablet of the fashion and size of this medal, faithfully reproducing the prototype. When the perfidious race of the Turks expelled the Christians from Asia, this holy effigy was hidden away. It is said on good authority that this bronze tablet, together with three gold



Fig. 12.—Engraving by Hans Burgkmair.

*Munich.*

coins bearing the same image, was found in the treasury of a certain king of the Turks, and was given by him to a certain noble German who was on a visit to the Holy Sepulchre at Jerusalem. It was thus brought to Europe and copied by some painter. As a proof that this image represents the actual appearance of Christ, the letter of Lentulus is given below the engraving.



The reference to the copy made from the tablet by a painter is interesting in view of a point which we shall consider below.

The type of the medals is also reproduced with some alterations on a miniature published by Mgr. Barbier de Montault,<sup>1</sup> and dating from the seventeenth century. An inscription below says: Cette presente Figure est la representation et ressemblance de nostre Sauveur Jesus Christ gravee sur une Emeraude envoyee au Pape Paul V. par le Grand Turc, pour le rachapt d'une sienne qu'il tenoit pour lors prisonniere.<sup>2</sup>

But to discuss later reproductions of this kind would lead us into a consideration of the numerous later paintings, engravings, &c., professing to reproduce the authentic portraits of Christ. For these I must refer to the articles by Messrs. C. W. King and Albert Way in the *Archæological Journal*.<sup>3</sup> It is improbable that any of the paintings described in these articles can be older than the sixteenth century.

A terracotta of Italian workmanship acquired in Paris by M. Gaillard de la Dionnerie, is also said by Mgr. Barbier de Montault<sup>4</sup> to reproduce the type; but it would appear from his description that the resemblance is not so exact as in the case of the French relief at Poitiers.

A bronze plaque at Berlin,<sup>5</sup> representing half figures of Christ and the Virgin, has also been brought into connexion with these medals. Although the heads are not in profile but nearly facing, the type of Christ is obviously the same. His right hand is raised in blessing, his left holds the cruciferous orb. The plaquette is a work of the "school of Donatello" of the second half of the fifteenth century.

For the sake of completeness I mention here another painting, although a reproduction is not forthcoming, and the original is inaccessible to me. It is a large miniature<sup>6</sup> in a New Testament in

<sup>1</sup> *Op. cit.*, p. 116.

<sup>2</sup> Thus, as we may see by comparison with the facts about Bajazet and his brother described below. Djem has changed his name, Innocent VIII. has become Paul V., and *retinere* has become *redimeret*—for so we can explain the origin of the idea that Bajazet wished to ransom the prisoner. Cf. "redemption," &c., in the pictures described by C. W. King, *Arch. Journal*, xxvii., p. 181 f.

<sup>3</sup> xxvii. (1870), pp. 181 f. and xxix. (1872), pp. 109 f. The tapestry panel referred to in the latter article, pp. 113 f., appears to be identical with that now in the British Museum Mediaeval Room.

<sup>4</sup> *Op. cit.*, p. 106.

<sup>5</sup> Molinier, *op. cit.*, ii., p. 73, No. 462; published by Bode, *Ztschr. f. chr. Kunst*, p. 350, and reproduced by Barbier de Montault, p. 72.

<sup>6</sup> Mentioned by Bode, *Ztschr. f. chr. Kunst*, 1888, p. 350.

the library at Fulda, which has, unfortunately, been repainted in oils in the sixteenth century. It bears the inscription EFFIGIES · SALVATORIS · MVNDI · QVAE · ANTE · MVLTO · ANNOS · EX · AEGIPTO · ARGENTINAM · TRANSMISSA · EST · RENOVATA · IAM · ANNO · 1588. It does not appear from Bode's description whether the picture exactly represents the profile type with which we are concerned.

So far we have been concerned with representations of this type which belong to the end of the fifteenth or beginning of the sixteenth century. But I have reserved until now the most important piece of evidence relating to the origin of the type, and that is a painting in the Berlin Gallery (fig. 13) attributed to Jan van Eyck, and certainly not later than his time.<sup>1</sup> The picture has been discussed in connexion with the medals by Bode,<sup>2</sup> who thinks that they go back to a common original. It will be seen that the picture was once larger than it now is; the right hand, which is raised in blessing, is awkwardly cut off, and, as Bode suggests, the picture perhaps once contained another person, probably the Virgin, as she is represented on the Berlin plaquette already described.

The resemblance between the picture and the medals is so striking that no one would hesitate to recognise in the former the origin of the latter but for the inscription on the reverse of some of the medals. The medals *a* and *b*, it will have been noted, mention two "figures," of Jesus Christ and of the Apostle Paul, which were once "impressed," i.e., carved in intaglio, on an emerald, which had been preserved with great care by the predecessors of the Grand Turk,<sup>3</sup> and sent by him to his Holiness Pope Innocent VIII.<sup>4</sup> as an especial treasure, to the end that he might retain his brother in captivity.

Djem, or Zizim, defeated by his brother, the Sultan Bajazet II., fled to Egypt, and then appealed to the Knights of St. John at Rhodes, where he landed in 1482.<sup>5</sup> The Grand Master, who used him as a means of extorting money from Bajazet, sent him to France,

<sup>1</sup> He died in June, 1441. See Weale in *Burlington Magazine*, iv., p. 255.

<sup>2</sup> *Op. cit.*, pp. 347 f. It is republished by Kaemmerer, *op. cit.*, p. 95. Mgr. Barbier de Montault's theory that it is later than the medals (*op. cit.*, p. 74) has not, I believe, been accepted in any quarter.

<sup>3</sup> For *Thencer* = Turk in the fifteenth century, see Ducange s.v. *Tencri*.

<sup>4</sup> Bode remarks that the inscription shows the medal to have been made during Innocent's occupation of the Papal chair (1484-1492). This is probable, but the inscription hardly proves it.

<sup>5</sup> For the story of this prince, see Gregorovius, *Gesch. der Stadt Rom.*, vii., pp. 290 ff., 374 (Eng. ed., pp. 305 ff., 394).

whence he transferred him, in 1489, to Rome. There he lived a prisoner in the Vatican, the Pope receiving a heavy tribute from the Sultan on condition of keeping him in security. In 1492 Bajazet sent

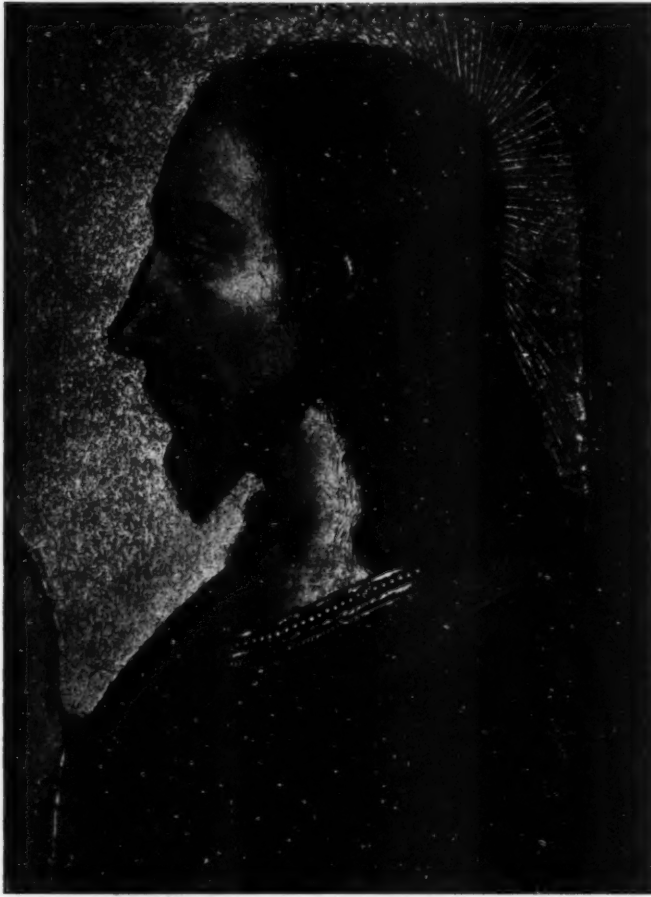


Fig. 13. —Bust of Christ by Jan van Eyck.

*Phot. Hanfstängl.*

also the head of the sacred lance with which the side of Christ had been pierced. Djem died at Naples—perhaps poisoned—in 1495.

Now, if Bajazet sent the sacred lance-head, there is nothing improbable in the story that he sent the emerald or emeralds of which

the presentation is recorded on our medals.<sup>1</sup> Two portraits are spoken of, and we do not know whether they were on one stone or on two. A head of Christ engraved on a precious stone appears to have been among the treasures at St. Sophia as early as the tenth century. As M. de Mély has pointed out,<sup>2</sup> Anthony of Novgorod, describing the treasures of Constantinople in 1200 A.D., says that he saw a large silver dish, used for Divine service, which was given by Olga, the Russian grand duchess, to the Patriarch; in which dish is a precious stone, with the effigy of Christ chased thereon, from which impressions are taken.<sup>3</sup> As Olga died in 968, this stone must have been as old as the tenth century.

Possibly, then, the emerald sent by Bajazet to Rome in or about 1492 was at least as old as the tenth century, being identical with Olga's.

M. de Mély, in calling attention to the passage from the Russian pilgrim, maintains that in the Christ-type of the medal we have a specimen—modified no doubt by the hand of the Renaissance artist, but still representing the original—of Byzantine glyptic art of the tenth century. Dr. Bode, also, assumes that the medal-type is a faithful copy of the head on the emerald, and suggests that copies of the famous stone found their way to the West long before the emerald itself came to Rome. His suggestion is certainly borne out by the remark of Anthony that *signacula impressa desumuntur ad quasvis gratias obtinendas*; whatever exactly this may mean, it is clear that impressions of the gem were made.

The whole question may, however, be approached from another point of view; and we may clear the way by asking whether, so far as our knowledge of Byzantine art goes, there is anything which bears the least resemblance to the type of Van Eyck's picture and the medals. I believe that every Byzantinist will answer in the negative.<sup>4</sup> On the other hand, the type in Van Eyck's picture has

<sup>1</sup> Mgr. de Montault's reasons (p. 118) for doubting that the emerald ever existed are insufficient.

<sup>2</sup> *Gazette des Beaux Arts*, 1898, tome xix., p. 492.

<sup>3</sup> Aptonius Novgorodensis, *Liber qui dicitur Peregrinus*. Latin version of extracts in P. E. D. Riant, *Exuviae*, ii. (1878), p. 219: *Discus sacrificii magnus, argenteus, ab Olga Russica. magna ducissa, quae illum donavit pontifici in usus sacrificii, quando in caesaream urbem venit, ut baptizaretur . . . In disco illo Olgae, lapis quidam pretiosus est, coratam exhibens Christi effigiem, cuius signacula impressa desumuntur ad quasvis gratias obtinendas; desuper autem discus margaritis ornatus est.* [Another version for *magna . . . bapt. gives donatus, quae C. P. ad tributum percipiendum venerat.*]

<sup>4</sup> It is quite possible that Olga's emerald reproduced the Edessa portrait which was translated to Constantinople in 944 (see v. Dobschütz, *Christusbilder*, 1899, pp. 149 ff.). In this case it would be a facing head. The profile treatment would be almost an anomaly in Byzantine art. The facing bust on the cameo in the Bibliothèque Nationale (Babelon,

all the appearance of being taken straight from the life;<sup>1</sup> there is nothing Byzantine about it; and although it corresponds with the literary tradition so far as concerns the beard and hair, there is absolutely nothing in the head which suggests a hieratic artistic tradition. But for the inscription on the reverse of the medal, no one, as I have said, would have hesitated to ascribe the invention of the type to Van Eyck.

However this may be, there is, I think, no doubt that the type of face is characteristic of Flemish art in the fifteenth century. Even in full-face representations, one is able to recognise the thick, fleshy lips and nose, with the moustache starting from the corners of the upper lip, in paintings and in illuminated MSS. from the time of Jan van Eyck down to the early sixteenth century; and when in profile, one sees also the retreating forehead. It is important to note that features such as this are given not only to Christ, but also to any face to which it is desired to assign prominence.<sup>2</sup> On the other hand, it is extremely rare to find any approximation to the type in art south of the Alps,<sup>3</sup> and no one has yet produced a parallel to it from Byzantine art.

If therefore we have no definite instance of the occurrence of the type in question in Byzantine art; if it occurs in Van Eyck's picture of the early fifteenth century, and a similar treatment of hair and features is characteristic of Flemish art, while only exceptionally found south of the Alps, down to the sixteenth century—how can we avoid the conclusion that the statement connecting the medals with Bajazet's emerald must be regarded with suspicion?

Let us reconsider this inscription. It says that there were two heads, one of Christ, the other of St. Paul. Mgr. de Montault has suggested (p. 79) that two medals were made, one representing each head, but

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*Camées* 333, pl. xxxix.) shows the typical Byzantine treatment, but I cannot agree with M. de Mély (*Gaz. de Beaux Arts*, 1898, vol. xix., p. 492) that this resembles the type which we find in profile on our medals.

<sup>1</sup> It is only fair to note that Kaemmerer (p. 101) says that the picture is probably not the result of direct study from the life, but a copy of the so-called *vera effigies*.

<sup>2</sup> I note here some of the Dutch, Flemish, or North French MSS. in the British Museum, which it is instructive to compare. 17267 (Dutch, early or middle of saec. xv.) fol. 28 b, 42 b; Sloane 2471 (Flemish illuminations, second third of saec. xv.) fol. 54 b; 35313 (late xv.) fol. 8, 21, 22 b, 272 b; 18851 (late xv.) fol. 77, 345 b; 17280 (Flemish, late xv.) fol. 202 b, 221 b. The type is very prominent throughout the fifteenth century in the Netherland school of painting; for late instances see the works of Hieronymus Bosch and Jan Mostaert, illustrated in M. Friedländer, *Meisterwerke der niederl. Malerei*, pls. 84, 85, 86.

<sup>3</sup> The only instances I have noted are in the Brit. Mus. MS. 15265 (saec. xiv.) and in the Veronese fresco (second half of saec. xv.) over the main entrance to San Fermo Maggiore, in which the face of St. Longinus bears some slight resemblance to the type. The peculiar treatment of the moustache is in itself not confined to the North; thus we find it in the Santo Volto of Lucca (Gaffre, *Les Portraits du Christ*, pl. xviii.).



with the same inscription mentioning both: *PRESENTES FIGVRE* etc. Such a medal of St. Paul we do not actually possess; but the medal *c* shows that a head of St. Paul was connected with the head of Christ, supposed to be copied from the emerald. If the Christ reproduces the type of the emerald, we are justified in supposing that the St. Paul does the same. And I do not think that any one, even if he believe in the Byzantine origin of the former, will fail to recognise a pure Italian type in the latter.

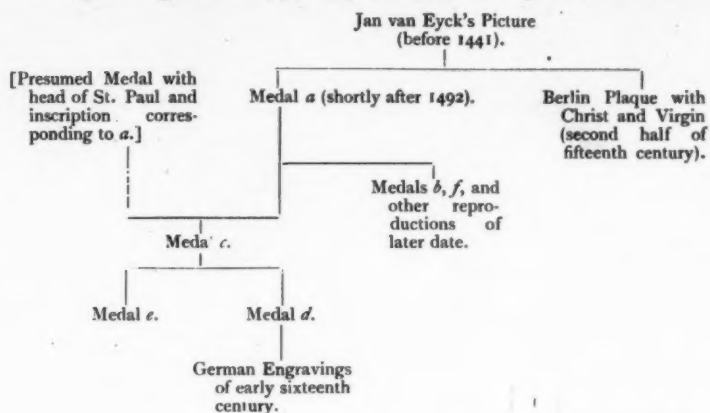
We infer therefore that the inscription on the reverse of the early medals *a*, *b* is a pious fiction, intended to give currency to the portrait on the obverse by assigning to it a respectable pedigree. The artists of the period were no more conscientious in such matters than their successors of the sixteenth and seventeenth centuries, who would not scruple to describe a fancy head of Christ as a faithful copy of the emerald of Bajazet.<sup>1</sup>

The medals—at least the finer ones—are of Italian origin; that, I believe, is generally admitted. We have nothing in the early medallic art of the Netherlands, or of any other country, to warrant our ascribing the medal *a* to any part of the world save Italy, although it is difficult to say exactly to what part of Italy it should be assigned. It is well known that pictures by or attributed to Jan van Eyck early found their way into Italian collections; and there is no difficulty therefore in supposing that the picture now at Berlin was known, in the original or in a copy, to the Italian artist who invented the medal with which we are concerned. But not possessing any such model for his St. Paul, he produced a head of purely Italian type. This explains the different feeling which characterises the two heads, and which gives the impression that the medal *c* is a mule—*i.e.*, a combination of two obverses which do not belong to each other. From some medal combining the two heads, as in *c*, a later artist, who was unaware of the medals with the inscription attributing the origin of the type to the emerald, made the two medals *d* and *e*, to which he attached new reverse inscriptions. All this happened probably after 1492 (when Bajazet sent the lance-head and, perhaps, also the emerald) and before 1507, the date of Pforzheim's engraving, or, if that is taken from the earlier medal, before about 1515, to which time Burgkmair's engraving probably belongs. The statement on Burgkmair's sheet, to the effect that the original portraits of Christ were copied by a painter, I take to reveal the fact that the connexion between this type and the painting by Jan van Eyck was known.

<sup>1</sup> Cf. C. W. King, in *Archaeological Journal*, xxvii. (1870), p. 181.



The genealogy of the type may therefore be expressed as follows :



G. F. HILL.

### Three Pre-Norman Crosses in Derbyshire.

THE original crosses of Bakewell, Eyam and Bradbourne must have been, when in their prime, truly magnificent examples of the work of our Anglo-Saxon ancestors. The most perfect is at Bakewell, while that at Eyam, though nearly as fine, is rather more mutilated, as there is a considerable portion of the shaft wanting. What remains of the cross at Bradbourne is small but good, and there seem to be other portions of it, as two large stones ornamented with nearly obliterated figures lie in the church at the east end of the south aisle.

The most characteristic feature throughout is the Anglian or Mercian adaptation of the classical vine. Though not rare, this device is by no means one in common usage. The best example of it is on the cross-shaft at Nunnykirk, Northumberland.<sup>1</sup> The vine tendrils there end in grapes or berries as at Bakewell, while at Bradbourne they end in a solid ball, and at Eyam in barbed leaves. The Nunnykirk example also resembles the Anglian stone at Bradbourne in having two vines on one of its faces, though at Bradbourne the coiled tendrils spring outwards and away from one another, while at Nunnykirk they approach one another towards the centre. Bakewell and Bradbourne both have the Crucifixion, which is lacking at Eyam, while the specimen at Eyam has the more characteristic decoration of interlaced and knotted cords.

The Bakewell and Bradbourne crosses are very much alike in so many ways that they probably were fashioned nearly at the same time, and, perhaps, by the same hand. The Eyam cross, on the other hand, stands aloof from the other two in its design, the only point in common being the classical vine.

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<sup>1</sup> *The Reliquary*, vol. iv., p. 53.

There are other pre-Norman stones at Blackwell (very early), Hope, two at Norbury,<sup>1</sup> Spondon, Hartington (small fragment), Wilne (now a font),<sup>2</sup> and in the Derby Museum from the church of St. Alkmund, Derby.

The first four are undoubtedly crosses or remains of such, while what is now the font at Wilne was a huge cylindrical cross; the last named may have been part of a cross, but there is very little left. Is it not very possible that the Anglian artist derived his vine from Roman work, as he would see much of such, for the lead mines of Eyam were worked by the Romans, who likely enough left much of their carvings scattered about; while at Bakewell the baths were apparently known to the Romans for their curative properties?

Bradbourne, though near the mines at Wirksworth, probably derived its cross from the same hand and brain as did Bakewell.

The three places, at which these crosses are, are not very far from one another, and the whole of the district round was once mined by the Romans, as was nearly all the northern portion of Derbyshire. No doubt the great wealth of the mines attracted a large, though scattered population, in the days of our Anglo-Saxon progenitors.

Bakewell we know was an important town even before the Norman Conquest, and, from the Saxon Chronicle, we learn that Alfred the Great's son, Eadward the Elder, seized and fortified the town in 924, during the struggle with the Danes for the possession of this part of the kingdom of Mercia.

These three crosses would seem from their style of ornament and general features to have been in existence before the unsettled period of the Viking invasions.

The pre-Norman cross at Bakewell is, with the exception of that at Eyam, the finest in the county. It is of a true Mercian character, and in all probability dates from about A.D. 800 to 900.

Its present position is on the east side of the Vernon chapel in the south transept of Bakewell church. The church is rich in pre-Norman remains in the form of incised sepulchral slabs, remains of stones which, perhaps, once formed other cross-shafts, and a very fine coped tombstone. These are now mostly in the disused south porch, but some are situated in the northern of the two strengthening arched recesses at the west end of the nave.

The south, east and north sides of the cross in the churchyard are ornamented with the Anglian adaptation of the classical vine. The

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<sup>1</sup> *The Reliquary*, vol. ix., p. 128; also *Derby Archaeolog. Jour.*, vol. xxv., p. 97.

<sup>2</sup> *Derby Archaeolog. Jour.*, vol. xxv., p. 217.

west side is placed so near the wall of the Vernon chapel that photography is well-nigh impossible. It is ornamented with what seem to be scenes from the life of our Lord. Fig. 1 shows the south and east sides, and fig. 2 those facing south and west. Fig. 3 the west. The head was originally of the short-limbed type, the arms on the east side being more or less perfect, while the top arm is missing.

The south-west angle has suffered most from vandalism, while the



Fig. 1.—Cross at Bakewell, Derbyshire.  
S. and E. Faces.



Fig. 2.—Cross at Bakewell, Derbyshire.  
W. and S. Faces.

south-east and north-east angles have not altogether escaped mutilation.

*On the South side* of the shaft is the classical vine with eight spirals springing from its stem. These all terminate in a bunch of berries or fruit of some kind.

*On the East face* are four of the same spirals which terminate at the centre in the same bunches of fruit as on the south side. From the main bough or trunk of the vine, and between each spiral,

springs a group of three arrow-headed leaves. The same thing occurs on the south side. Above the topmost bunch of leaves the spiral gives way to a single tendril, which forms an oblong panel with rounded corners. In the panel thus formed is a little animal, like a squirrel, of which more anon.

*The North side* has the same ornamentation as the southern side, reaching from the arm of the cross to the base stone.

*The West side*, the most important, is extremely hard to photograph, as there is but little room between the wall of the Vernon chapel and the cross. The carving consists entirely of figure subjects, said to be scenes from the life of our Lord. There are four compartments containing these figure subjects, the upper of which has a partial representation of the Crucifixion on the head of the cross. However, it is much mutilated, especially on the right of fig. 3. At the foot of the cross is the Mount of Calvary conventionally represented by reticulation of crossed lines.

Below this are two figures standing up and facing one another, under a rounded canopy (perhaps intended for the Annunciation). Below these again is a figure holding a cross over the left shoulder. These are all that can be seen in fig. 3.

The figure in the third panel from the top is seated and holds a large horn.

The head and arms of the cross are but small for the size of the shaft, and, like it, are oblong in cross section. The west side, as has already been seen, is partly occupied by the mutilated rendering of the Crucifixion. The south end of the arms has the head and left arm of an angel, also mutilated, surrounded by a narrow moulding.

The chief interest of the head centres in the design on the east face and arms. By some the design is considered to be the Entry into Jerusalem. It may be, but I think it may also have been the "Agnus Dei," or more likely still, St. George and the Dragon or St. Michael, for I think there is a strong resemblance to a dragon in the piece of weather-worn carving under the animal's forefeet, which face to the



Fig. 3.  
Cross at Bakewell, Derbyshire.  
W. Face.

south. The north face has, unlike the south, a piece of knotwork on the end of the arm.

A little squirrel-like animal on the top of the shaft on the eastern side has been mentioned. The Bishop of Bristol advanced the theory that this purely classical vine was the sacred tree of the Norseman, the World Ash. He went on to give a description of the animal, as the squirrel, which acted as messenger between the gods and men, eating the fruit of the World Ash.<sup>1</sup>

If this was the case, how was it that the Mercian artists omitted, when illustrating a Scandinavian legend on their cross, to add just a little ornament of a Scandinavian type, just to show that they had not cribbed another country's story without some sort of knowledge of the right type of ornament to accompany it? There is a total absence of Scandinavian influence on this cross, and not a vestige of either knots or interlaced work, which one would expect to see a *little* of in a stone carved with a Scandinavian legend or myth, except on the north end of the arm. What this squirrel animal really is seems to be a mystery, as the squirrel attitude is very true to nature, but, in the face of the truly Mercian nature of the shaft, it is more than improbable that the World Ash theory is in any way tenable.

The base of this cross is set in a great boulder, and is surrounded by a much-needed protective railing.

The total height of the cross from the base stone is 7 ft. 10 ins. In width it varies from 1 ft. 11 ins. to 1 ft. 6 ins., and in thickness, from east to west, averages 1 ft. 2 ins.

The Bradbourne cross-shaft, which stands in the churchyard on the south side of the church, has many points of resemblance to the one at Bakewell. Chief among them is the classical vine, others are the Crucifixion and the remains of figures above, also the carving on the north side, which may be a Madonna and child. This stone, however, differs from that at Bakewell, as it is square in plan, while the latter is oblong.

It is very strange to have the Crucifixion carved on the lower part of the shaft of the cross, for surely its correct position is, as at Bakewell, the intersection of the cross arms.

*The South side.*—Fig. 4. On this side is the Crucifixion which is well and deeply cut, though rather weather-worn. Above the arms of the Saviour are the conventional representations of Sol and Luna,<sup>2</sup> while on each side of the cross are Roman soldiers,

<sup>1</sup> *Journal of the Derbyshire Archaeolog. Soc.*, vol. viii.

<sup>2</sup> Compare with representations of the Crucifixion on the shafts of crosses at Mears Ashby, Northamptonshire, and at Aycliffe, Co. Durham; also with the Carolingian ivories of the same period.



one holding the sponge on the reed, the other grasping the spear. Above this group, and divided by a curved line of moulding, are the lower halves of two figures. These, perhaps, are intended to be St. John and the Blessed Virgin. The same may apply to the two similar figures below the Crucifixion on the cross at Bakewell.

*The West side.*—Fig. 4. Here we have the classical vine strongly resembling that on the Bakewell cross. The coiled tendrils end, however, in plain balls and not in bunches of fruit. The bunches of leaves start from the point at which the tendril leaves the main stem, also like Bakewell.



Fig 4.—Lower part of Shaft of Cross at Bradbourne, Derbyshire.

*The North side.*—This side is almost worn away. Two figures side by side are just discernible in the upper half, facing the spectator, while below them is a panel with an arched top, under which is what seems to be a carving of a saint holding a book, very much decayed.

*The East side.*—On this side is a form of classical vine with the central stem running up the middle of the stone in a straight line, and not making bold sweeping curves as at Bakewell. From this project tendrils, which, however, appear to end in knots, and not in coils, but the stone is very much decayed.

The base of the stone is cemented into a square stone block. The lower angles of the shaft are much chipped and worn. I believe this stone was once used as a gate post, but am not sure.

The finest of all the pre-Norman crosses, and remains of crosses, which exist in Derbyshire, is at the village of Eyam (pronounced Eem), so well-known for the part played by the rector, Mr. Mompesson, at the time when the great plague was raging in this secluded village.

The cross, which is almost perfect and entire, stands on the south side of the church, the broader faces being placed east and west. A glance is quite enough to inform the visitor that a considerable piece is wanting from the upper part of the shaft. As a matter of fact, the missing portion should, to taper perfectly from the base of head to the present top of the shaft, be about 2 ft. 4 ins. in height.

If at any time this piece is found, it will cause the cross to reach the fine height of 11 ft. 7 ins.

The chief measurements are as follows :—

	ft.	ins.
Height of head ... ..	2	6
„ of shaft ... ..	6	10
Total height ... ..	9	4
Width of E. and W. faces at top ... ..	1	4
„ „ „ at foot ... ..	1	9
„ of N. and S. sides at top ... ..	1	0
„ „ „ at foot ... ..	1	3
„ of arms from north to south ... ..	3	3
Thickness of head and arms ... ..	0	10

All four sides, both of the head and shaft, are well and elaborately ornamented with knots, interlacings, and figure subjects. The western face is that shown in fig. 8, the southern side is represented in fig. 6, while the east face is shown in fig. 5. In describing the ornament I shall deal first with the shaft and then with the head.

I think, that in all probability, the missing piece had on its western face a carving of the Crucifixion, as on the crosses of Bakewell and Bradbourne, for such a subject was hardly likely to escape portrayal, especially on a cross of the importance and dimensions of this. The correct place for this subject would be at the intersection of the arms with the main stem of the cross.

#### SHAFT.

*East face.*—Fig. 5. The ornament of this face consists entirely of a form of the classical vine, like those on the crosses at Bakewell and Bradbourne. The central stalk has four and a half spiral coils, or tendrils, springing from it. These coiled tendrils all terminate in a clump of three leaves of an arrow-headed form, while bunches

of three similar leaves spring from the points at which the coiled tendril leaves the parent branch. A similar feature is to be observed at the end of every one of the small branches, which leave the coiled tendrils shortly before they terminate in the bunches of leaves. The half tendril at the foot of this face ends in a bunch of fruit, probably meant to be grapes, as do the tendrils on the Bakewell cross-shaft.

*South and North sides.*—Fig. 6. Both these sides are just alike,



Fig. 5.—Cross at Eyam, Derbyshire.  
E. Face.

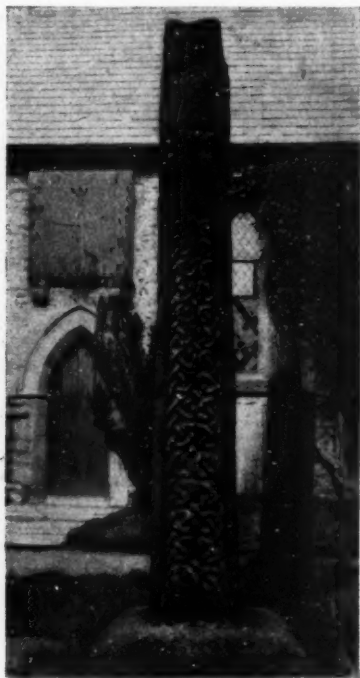


Fig. 6.—Cross at Eyam, Derbyshire.  
S. Face.

being covered with an interlaced pattern derived from a six-cord plait. Fig. 7 gives a detailed view of the lower part of the south side. This style of knot is found on none of the other crosses in Derbyshire. It is deeply, but not accurately, cut, while about 1 ft. 6 ins. from the top of the shaft on the south side is a deep round hole, which probably at some time supported one end of an iron railing.

*West face.*—Fig. 8. This is the most highly ornamented of any part of the whole cross. At the base is three-quarters of a circular knot, which is twice repeated above. Fig. 9 gives a detailed view

of the two upper ones. One of the strands on each side, after leaving the topmost knot, goes right up to the summit of the shaft, forming the bordering lines to two panels. The other two strands turn inwards immediately over the knot and join in the centre of the face of the shaft, thereby forming the base line of the lower of the two upper panels. These knots also are unique in Derbyshire.

These two panels above the knots contain apparently the Virgin and Child, and a seated figure holding a horn, in the upper and lower



Fig. 7.—Cross at Eyam, Derbyshire.  
Detail of S. Face.



Fig. 8.—Cross at Eyam, Derbyshire.  
W. Face.

respectively. Both are but poorly executed and rather weather-worn. The knots are both deeply cut and accurately designed.

#### HEAD.

*West face.*—Fig. 8. On this part of the cross are carved four angels. That in the centre, at the intersection of the arms, is surrounded by a circular band of plain round moulding. The workmanship is poor, and the character of the design is hard to make out owing to its much weather-worn state.

*North and South faces.*—Fig. 6. As in the case of these two sides of the shaft, the same sides of the head are identical. The ends of the arms have angels on them, while the ends of the head-piece have a simple piece of ornament.

*East face.*—Fig. 5. Like the opposite side of the head this has four angels with the central one enclosed in a circular band of moulding. Here, again, the workmanship is poor, and the whole is much weather-worn.



Fig. 9.—Cross at Eyam, Derbyshire. Detail of W. Face.

One fact demands attention, and that is that none of the angels, except those on the north and south ends of the arms, are nimbed. It is said that the philosopher Hobbes noticed this shaft lying in the churchyard, prone on the ground, and was instrumental in procuring its re-erection, but there is little or no evidence to support the story. The head was discovered soon after the shaft was raised and was fixed in its present position. This head is completely covered with different forms of ornament; even the undersides of the arms are enriched with simple knotwork.

This is the only vestige of the work of our pre-Norman ancestors to be found at Eyam. It must always have been a place of some importance, owing to the presence of lead all round. There is no doubt that the Romans worked here, as in so many other places in the county, and their place would be taken, most probably, by the race which fashioned this beautiful cross.

G. LE BLANC SMITH.

[NOTE.—Mr. Le Blanc Smith has omitted any mention of the archers at the bottoms of the shafts of the crosses at Bakewell and Bradbourne, who are shooting upwards through the foliage at the animals at the tops of the shafts. If the animals had been intended for squirrels they would have certainly been represented with bushy tails, as the sculptor must have presumably been quite familiar with the appearance of so common a native animal. An archer shooting at an animal through foliage is not at all an unusual device in early mediæval sculpture, as on the Norman font at Alphington, near Exeter. It has absolutely no connection whatever with the mythological subjects of Northern origin.—ED.]



## Notes on Archæology and Kindred Subjects.

### CHURCH CHEST AT ICKLINGHAM, SUFFOLK.

IN the parish church of Icklingham (St. James), Suffolk, a small village on the road from Bury St. Edmunds to Mildenhall, is preserved the chest illustrated below.

The size is 5 ft. 10 ins. by 2 ft. by 2 ft. ; the body is of oak, covered with a beautiful pattern in hammered iron. There are seven hinges, two handles back and front, one each end, and three strap locks, the end locks having



Church Chest at Icklingham, Suffolk.

*(From a Photograph by S. J. Fenton.)*

rings, the use of which is doubtful. The chest is in beautiful preservation, but is not used for any practical purpose.

Local information on the subject is absolutely nil, but it is believed to have originally belonged to All Saints' Church in the same village, a much older building, which was not used for some years, and it has only been restored recently. It is quite probable, therefore, that it was removed from the older church (built about 1200), and taken for safety and preservation to its present place. Any information on the subject will be appreciated.

## FONT AT KEA, CORNWALL.

AT Kea in Cornwall is a font which is but little known to persons outside the county. The church of Kea lies about two and a quarter miles south-west of Truro, and about a quarter of a mile from the main road between that place and Perranarworthal. It is a beautiful example of a modern church both in design and proportion, and stands in a churchyard equally beautiful. The word Kea is pronounced "Key." The font stands under the tower of this new church at the west end, and seems to be the only relic of a former building save a seventeenth century alms-box. It is of the usual design peculiar to Cornwall in Norman times, of which fine examples exist at Bodmin and St. Austell, *vide The Reliquary*, vol. viii., pp. 99 and 100.

The proportions of the Kea font are undoubtedly far finer than either of the two last-mentioned examples, the bases being heavy and of a more substantial type, particularly the pair now facing east, for those at Bodmin appear too light for the heavy bowl. The bowl is deeper than that of St. Austell externally, and of a more flowing curve, while it has not the ugly bulge of the Bodmin font. There are no wings to the heads which form the capitals to the four detached angle shafts, while the faces are of a more heavy and unrefined type than those occupying a similar site on the Bodmin example; in this characteristic they more resemble those at St. Austell, as well as in the fact of lacking wings; in fact, it seems as though this font at Kea were earlier than either of the others mentioned, in every particular. The mouldings on the five shafts are round in section in every case, as also the band which runs round the top, except on the east face, which has two large pellets instead.

Each face has a different ornament carved, not incised merely, on it. On the east is a Maltese cross in a circle with a short shaft and semicircular Calvary. The arms of the cross, the circle and shaft with Calvary, are all incised with deep lines following the direction of the outside lines in each case, while in the centre of the cross at the junction of the arms are two incised circles, the whole giving much the idea of a usual Cornish cross. At the north and south corners of this side are the usual heads, supported by the side shafts, the bases of which are of a different pattern to the pair flanking the west face. Near the top of the font on each side of the cross are two pellets, the band being here discontinued (fig. 1). The south side is ornamented with an undeniable palm tree, bearing a resemblance to that on the east of the font at St. Austell. There are eight large leaves on this tree, four a side, each with two lines deeply incised on it, as also the trunk, which rises from the extreme base of the bowl. The top of this tree is joined to the round moulding which encircles three sides of the bowl at the extreme top (fig. 1).

The most interesting design is that now on the western face, which

consists of a large tiger-like animal, of a character quite unique. It has a long tail with a curl at the end, held up along its back, also a huge mouth in which the teeth are most distinct. Behind the shoulders are a number of straight lines incised in a downward direction, while on the shoulder itself they are slightly curved, and are at right angles to the last-mentioned ones. All four legs are incised in a like manner straight up and down. The tail is incised with two lines, while on the hind quarters they are cut semicircularly, the centres being towards the head of the animal (fig. 2). On the north side are what appear to be two blades of grass springing from the centre of this face, and falling away from one another about four-fifths of the way up in



Fig. 1.—Font at Kea, Cornwall. South and East Faces.

graceful curves, the lower ends coming back nearly to the stalks and then flowing away again slightly. Again the incisions consist of two lines (fig. 2).

In spite of the fact that this curious relic of a former church is made of granite, and therefore necessarily hard to work, the different sculptures adorning the four sides stand away from the bowl fully an inch or an inch and a half, which speaks volumes for the work, which must have been as careful as it was laborious, originally bestowed on it by the Norman artists, and, as far as is visible, there appears to be but little restoration effected, which fact is much to be appreciated. This type of font died very hard apparently, as it lasted right up into the period known as the Perpendicular,

as witness the fonts of St. Goran,<sup>1</sup> Boconnoc,<sup>1</sup> St. Merryn,<sup>2</sup> and Padstow.<sup>3</sup> St. Goran alone retains the angle-heads. By this time it had spread out of the county, as may be seen at Winterbourne-Whitchurch, and Bradford Abbas,<sup>1</sup> in Dorset, where a mitred figure takes the place of the Norman head.

Though the font of Kea has none of the fine undercut foliage of Bodmin, or the various quaint mammals, birds, and reptiles of St. Austell (which are all incised with lines), it is quite the finest and grandest in proportion of all the Cornish fonts of this type and of Norman date, a fact which at once strikes



Fig. 2.—Font at Kea, Cornwall. North and West Faces.

the newcomer at the first glance, though Bodmin's ornament is fine, and St. Austell is dainty. The chief measurements are:—

Total height	...	...	...	3 ft. 3 ins.
„ width	...	...	...	2 ft. 7 ins.
Height of shafts (4)	...	...	...	2 ft. 6 ins.
Exterior depth of bowl	...	...	...	1 ft. 6 ins.
Interior „ „	...	...	...	1 ft. 0 in.
„ width of bowl	...	...	...	1 ft. 11 ins.

It is lead lined, which is unusual for a granite font, and has a drain.

G. LE BLANC SMITH.

<sup>1</sup> Vide Paley's *Baptismal Fonts*.    <sup>2</sup> Vide *The Reliquary*, vol. vi., p. 188.

<sup>3</sup> Vide *The Reliquary*, vol. vi., p. 183.

## Notices of New Publications.

"COLL AND TIREE; THEIR PREHISTORIC FORTS AND ECCLESIASTICAL ANTIQUITIES," by ERSKINE BEVERIDGE (Edinburgh: T. & A. Constable), is a sumptuously got up volume with no less than seventy-seven full page illustrations reproduced from the author's beautiful photographs. The edition is limited to 300 copies, which must be a source of much gratification to the fortunate possessors of the work, and of equal regret to those who can never hope to share their luck. The early Celtic ecclesiastical remains on these islands have been tolerably well known to archaeologists through the writings of Dr. Reeves, but it will be a revelation to most of us to learn that the prehistoric antiquities on Coll and Tiree are so numerous and so important. Mr. Beveridge devotes a large proportion of his space to the accurate description of the Duns or hill-forts, and of the relics derived from them. An admirable map at the end of the volume shows the positions of 61 Duns on Coll, Tiree, and the neighbouring Treshnish Islands. The greater proportion of the forts are situated along the sea coast, many others on islands in small lochs, and a few inland on rocky eminences. There are no true Brochs, or Pictish towers, in the islands, but there are some stone forts of what the author calls semi-Broch type, which are of circular form with double concentric walls and an intervening passage on the ground floor, from 2½ ft. to 3 ft. wide. Mr. Beveridge thinks that most of the Duns were erected during the period between the beginning of the Christian era and A.D. 1000. The relics derived from the Duns do not afford much satisfactory evidence as to the date of their erection or the people by whom they were inhabited. A large number of pot-sherds, but hardly any complete vessels, have been found in the Duns. The ornament upon the pottery has nothing in common with the decoration either of the sepulchral urns of the Bronze Age or with the curvilinear patterns of the Late Celtic period. Nearly all of the ornament on the pottery from the Duns is rectilinear, and consists of lines incised with a sharp-pointed instrument of bone, wood, or metal. A fern-leaf or palm-branch design occurs frequently, and is characteristic of the Dun pottery. In one rare instance, from Dun Borbaidh in Coll, a spiritedly drawn stag is to be seen. Mr. Beveridge describes several inhabited sites on the sand-hills of the islands, which have yielded worked flints, and probably are the remains of an earlier race than the builders of the Duns. The ancient churches and chapels in the islands are in a very ruinous condition, and do not present any architectural features of interest. The ancient crosses at Soroby and at Temple Patrick are, however, deserving of notice as indicating the existence of Christianity here at an early period. The crosses at Temple Patrick may even be of the age of St. Columba. We have said enough to show that Mr. Erskine Beveridge's *Coll and Tiree* is an

extremely valuable contribution towards Scottish archæology. So little is known at present about the age of the prehistoric stone forts of Great Britain, that every new fact which helps to throw light on the subject is acceptable, and this work is simply a mine of new facts to be read, marked, learned, and inwardly digested.

"OLD WEST SURREY," by GERTRUDE JEKYLL (Longmans, Green & Co.), is a book which has been written just in the nick of time, because almost everything therein described and portrayed by the camera will, in the course of the next twenty years or so, have been entirely swept away by what we are pleased humorously to call the march of civilisation. Until about the middle of the nineteenth century the life of the old West Saxon farmer and peasant remained very much the same as it had been in the time of our remote English ancestors. Before the advent of railways, which made large manufacturing towns possible, every country village was practically self-supporting. The farmer grew his own corn, got it ground at the neighbouring mill, and baked his bread in a wood oven in his own house. His dairy supplied him with milk, butter, and cheese; his home-fed cattle and poultry with meat; and his garden with vegetables. Lastly, he washed down his wholesome meals with good home-brewed beer or cider. Such manufactured objects as he required were made by the village carpenter, cooper, and blacksmith. The houses were built of the most suitable materials procurable on the spot, by the local mason, bricklayer, and joiner. It was not thought necessary even to import candles or lamps, when a rush-light made on the premises would serve just as well. Now all this is changed. The great barns are empty, the wind and water mills are in ruins, and the village artisan has emigrated to some large town where he gets higher wages and has to "ca canny" at the bidding of the trades union to which he belongs. It is, therefore, hardly possible to over-estimate the debt of gratitude we owe to the authoress of *Old West Surrey* for having preserved for all time a faithful record of what the life of the people was like in this part of England before these sweeping changes took place. It is fortunate also that she knows exactly what things are worth noticing, and having observed them, how to describe them in a simple yet attractive manner. Then, again, she is an expert photographer, as the 330 charming illustrations show. Readers of *The Reliquary* will be especially interested in the large number of archaic domestic appliances, now extinct, which are described from personal knowledge and illustrated from specimens in the collection of the authoress or belonging to her numerous friends. It adds enormously to the value of a specimen to be able to associate it with a particular place or person and to be able to trace its history, as is done in nearly all cases. The chapter on "Candle-light and Candlesticks" illustrates very forcibly what enormous improvements have been made in appliances for obtaining fire and giving light since the beginning of the nineteenth century. Artists may regret that the tinder-box and rush-clip have become obsolete, but few of us would care to go back to the good old days before the invention of the lucifer match or



to suffer the inconveniences entailed by the use of the rush-light. Our authoress says :

"The rush-light was held as shown (*i.e.*, in a clip). When it was a long one a piece of paper or rag was laid on the table to keep it from being greased by the tail of the rush. 'We set it on something so as not to mess about,' as my old friend said. About an inch and a half at a time was pulled through the jaw of the holder. A rush-light fifteen inches long burnt about half-an-hour. The frequent shifting was the work of a child. It was a greasy job not suited to the fingers of the mother at her needlework. 'Mend the light' or 'mend



Fig. 1.—Grease-pans for making Rush-lights.

(Block lent by Messrs. Longmans, Green & Co.)



Fig. 2.—Rush-lights after being dipped in grease.

(Block lent by Messrs. Longmans, Green & Co.)

the rush' was the signal for the child to put up a new length. Two pins crossed would put out a rush-light, and often cottagers going to bed—their undressing did not take long—would lay a lighted rush-light on the edge of an oak chest or chest of drawers, leaving an inch over the edge. It would burn up to the oak and then go out. The edges of old furniture are often found burnt into shallow grooves from this practice."

For the method of manufacturing the rush-lights (figs. 1 and 2) we must refer the reader to the book and also to Gilbert White's *Selborne*. It is difficult to understand why the most primitive form of oil lamp, consisting of



Fig. 3.—Rush-light in the Holder.



Fig. 5.—Kettle-tilter.

*(Blocks lent by Messrs. Longmans, Green & Co.)*

a shallow saucer with a cotton wick projecting over the rim, was not used in preference to so ineffective a contrivance as the rush-light. The rush-clips (fig. 3) are usually interesting bits of old ironwork fixed in a turned and moulded wooden base. They are much sought after by collectors, possibly because no two are exactly alike, and also on account of the individual beauty of each. The iron spiral candlesticks (fig. 4), of which three examples are given, are as ingenious as they are effective. With regard to two brass candlesticks illustrated on p. 114, the authoress says :

"The two pair with low-placed grease-plates look as if they might have been church candlesticks, although they came to me from cottage sales."



Fig. 4.—Iron Spiral Candlesticks.

(Block lent by Messrs. Longmans, Green & Co.)

The reviewer has seen exactly similar ones in cottages in Glamorganshire and Pembrokeshire. They appear to be of perhaps the sixteenth or seventeenth century, and although possibly copied from an ecclesiastical pattern, were no doubt made for domestic use.

It is in the inglenook of the old English farmhouse where the most delightful collection of archaic appliances is to be seen—the pot-crane, with its ingenious mechanical arrangements for swinging round and lowering or raising the cooking pot at will;<sup>1</sup> the pot-hanger, with its rack adjustment; the ornamental cast-iron fire-dogs and fire-back; the trivets, toasters, fire-irons, bellows, and brand-tongs for the use of smokers sitting in the chimney corner. The domestic mechanical engineer has even pandered to the disinclination for exertion of anyone who, after a hard day's work, experiences what the advertisements call "that tired feeling," by inventing a kettle-tilter appropriately

<sup>1</sup> See article on "The Pot-Crane and its Adjustments," in *The Reliquary* for 1898, p. 145.

called a "lazy-back" (fig. 5), made on the principle of "you touch the lever, we do the rest." By the way, the authoress appears not to have fully grasped the object of the spring clip with which the suspension hook next to the spout of the kettle is furnished. She says :

"One of them (*i.e.*, the hooks) is fitted with a spring clip, so that in the event of an upward jerk from a log burning away and striking upward at the other, or any such mischance, the kettle would not be dislodged."

The fact is that when the lever is depressed the back hook raises the kettle by an upward pull, and the clip is an essential part of the mechanism for thrusting the front part of the kettle downwards. Otherwise the handle of the kettle would slip upwards out of the front hook. This is fully explained in a note on "Kettle-Tilters" in *The Reliquary* for 1900, p. 115. We have not exhausted a hundredth part of the interesting subjects dealt with in this extremely fascinating book, which we most heartily recommend to our readers. Don't beg, borrow, or steal it—buy it. If any further argument were required to prove the desirability of establishing a Folk Museum in this country similar to those abroad, we have it in *Old West Surrey*.

"THE CELTIC AND SCANDINAVIAN ANTIQUITIES OF SHETLAND," by GILBERT GOUDIE. (William Blackwood & Sons.)—Mr. Goudie has devoted many years to the careful study of the history and antiquities of Shetland, as is well known to all who are acquainted with the invaluable *Proceedings* of the Society of Antiquaries of Scotland. He has been well advised in gathering together the various careful papers that he has communicated to that society in a single volume of some 300 pages, which is admirably illustrated; for it is a boon to have these chapters in a more accessible form than when search has to be made for them through many stout volumes. Moreover, there are not a few English and other antiquaries, who are not members of the Scotch society, but who will much appreciate the opportunity of placing such a genuine book as this upon their shelves. It is a volume that by no means only appeals to those who are interested at first hand in the antiquities and history of Shetland, or who may wish to gain some knowledge on the subject; for it will be found useful as a book of reference, since many of the customs and uses that long lingered in these remote islands seem to illustrate prehistoric early remains that are to be found in many a part of the British Isles.

Take, for instance, that section which deals with the horizontal water-mills of Shetland, and with the quern stone of yet more primitive times, and it will be found to throw much light on the quern stones and like remains that are found in many an English earthwork from Berwick down to the Land's End. The Shetland water-mill, still found in occasional use, is a most interesting survival of a remarkably archaic type of mechanism. Its form and use is made admirably clear by a variety of drawings by Mr. J. Romilly Allen. When this paper was originally printed in 1886, these mills were to be found near almost every homestead, though it was noted that the erection of a few larger mills on an improved pattern, which produced a cleaner and better meal, were beginning to cause the

neglect and consequent decay of the old form. It is rather sad reading to find that less than twenty years has sufficed to render "the old native mill almost entirely obsolete in Shetland," as Mr. Goudie had to write in 1903. The average amount ground between the millstones, worked by the horizontal tail or water-wheel in the under-house, was only about a bushel an hour, and the hopper supplying the grain required assiduous and constant attention. This form of horizontal mill-wheel seems to have been introduced from Norway, where a similar form is still occasionally found in use in remote districts. A like form is often to be seen at work in Persia, and Mr. Goudie believes that the praying-machine of Tibet is of similar construction.

The simple hand-quern for primitive meal grinding was in use in various parts of Scotland throughout the eighteenth century; "it has continued in active operation in Shetland down to our own day, and is probably not yet entirely extinct." An excellent drawing is given of one of the Shetland hand-querns, affixed to a rude table.

The picture of the "knockin'-stane and mell" is most helpful and interesting. "In travelling through country districts in Scotland," says Mr. Goudie, "we not infrequently see at old farmsteadings a big lump of stone with a deep cup-like cavity excavated on its upper side. A first impression is apt to be that this is a font or a 'stoup' for holy water from an ancient church, but the only information regarding it is usually that it is a dish for the feeding of the pigs. In reality, however, this is the 'knockin'-stane' of other days, the contrivance for the preparation of barley for the broth-pot of the household." Such knockin'-stones continued much longer to be of actual service in Shetland than elsewhere; indeed, Mr. Goudie has himself seen it frequently in use for the hammering of the "bere" or native barley with a "mell" or stone mallet fixed in a wooden handle until the husks are bruised off. Knockin'-stones or mortars of this kind—the latter kind often having four ribs round the bowl—are to be met with in various parts of England, and partially educated antiquaries are only too fond of hurrying them off to the parish church as holy water stoups. In the churchyard of the once sand-buried church of St. Enodoch, Cornwall, quite an avenue of these domestic mortars have been placed on each side of the path through the churchyard up to the south entrance. They are proudly pointed out as "a fine collection of holy water stoups," and have been photographed under this denomination. They are, it is true, of distinct interest, but pertain to the farmstead rather than the church, for they are but knockin'-stones.

Here, too, may be found excellent descriptions of the "kollie," or ancient oil lamp; of the "bysmar," or standard weighing machine; of the quaint shaped "tuskar," or peat cutter; of the long-shafted short-bladed scythe, used by Shetland mowers in an erect position; and of the "riolin," or shoe of untanned hide, with binding thong to be twisted round the ankle.

The late General Pitt-Rivers once told the writer of this short notice that the reading of this paper on the archaic implements of Shetland, when it first appeared, interested him so much that, though otherwise keenly engaged, he almost instantly set off for those northern isles.

J. CHARLES COX.



"TRACES OF THE NORSE MYTHOLOGY IN THE ISLE OF MAN," by P. M. C. KERMODE (Bemrose & Sons), is the reprint of a paper read before the Isle of Man Natural History and Antiquarian Society, in which an attempt is made to explain the meaning of some of the more abstruse figure subjects on the Manks crosses by means of the mythological stories from the Scandinavian Eddas and Sagas. It is now tolerably well known to archaeologists that the art of the pre-Norman monuments of the Isle of Man and the opposite coasts of Cumberland and Lancashire exhibits a most extraordinary mixture of Christian and Pagan figure subjects. An endeavour to account for this has been made by suggesting that a Christian interpretation was given to the Pagan myths: Balder being equated with Christ, Loki with the Devil, and so on. A much simpler and more probable explanation is that for a century or more after the Vikings were converted they still continued to hold on to the remnants of the older faith, and although nominally professing to be Christians, they yet in their heart of hearts honoured Thor, Odin, and Freya much as before. Any way, there is no doubt that on several of the Manks crosses there are represented scenes from the story of Sigurd Fafni's Bane, as told in the Eddas and the Völsunga Saga. These have been treated of by Mr. Kermode in the Saga-Book of the Viking Club. He is now trying to push his conclusions a good deal farther, and we are not quite sure that without further corroboration we can finally accept all the results of his investigations. Mr. Kermode has been working at the Manks crosses for the last quarter of a century, and when he has published his long-promised monograph on the subject we shall then be able to compare the whole series of monuments, and form some rational theory as to the meaning of the various figure subjects with which they are adorned. In the meantime, we must suspend our judgment about some of his explanations. The chief difficulties in the way of interpreting the carvings on the crosses are (1) the imperfect state of many of the crosses themselves, some of the most interesting being mere fragments; and (2) that the same incident or a similar incident occurs over and over again in the different mythological stories, and of course with a different hero in each case. Mr. Kermode's paper is illustrated by ten plates from his own drawings, which are, we need hardly say, as accurate and good as could be desired. One or two would perhaps have been better if they had not been unduly reduced. This brochure is undoubtedly a very valuable addition to our scanty knowledge of an obscure yet extremely fascinating subject.





VIEW OF HINBA  
FROM THE RIDGE OF  
"ST. EITHNE'S TOMB."

